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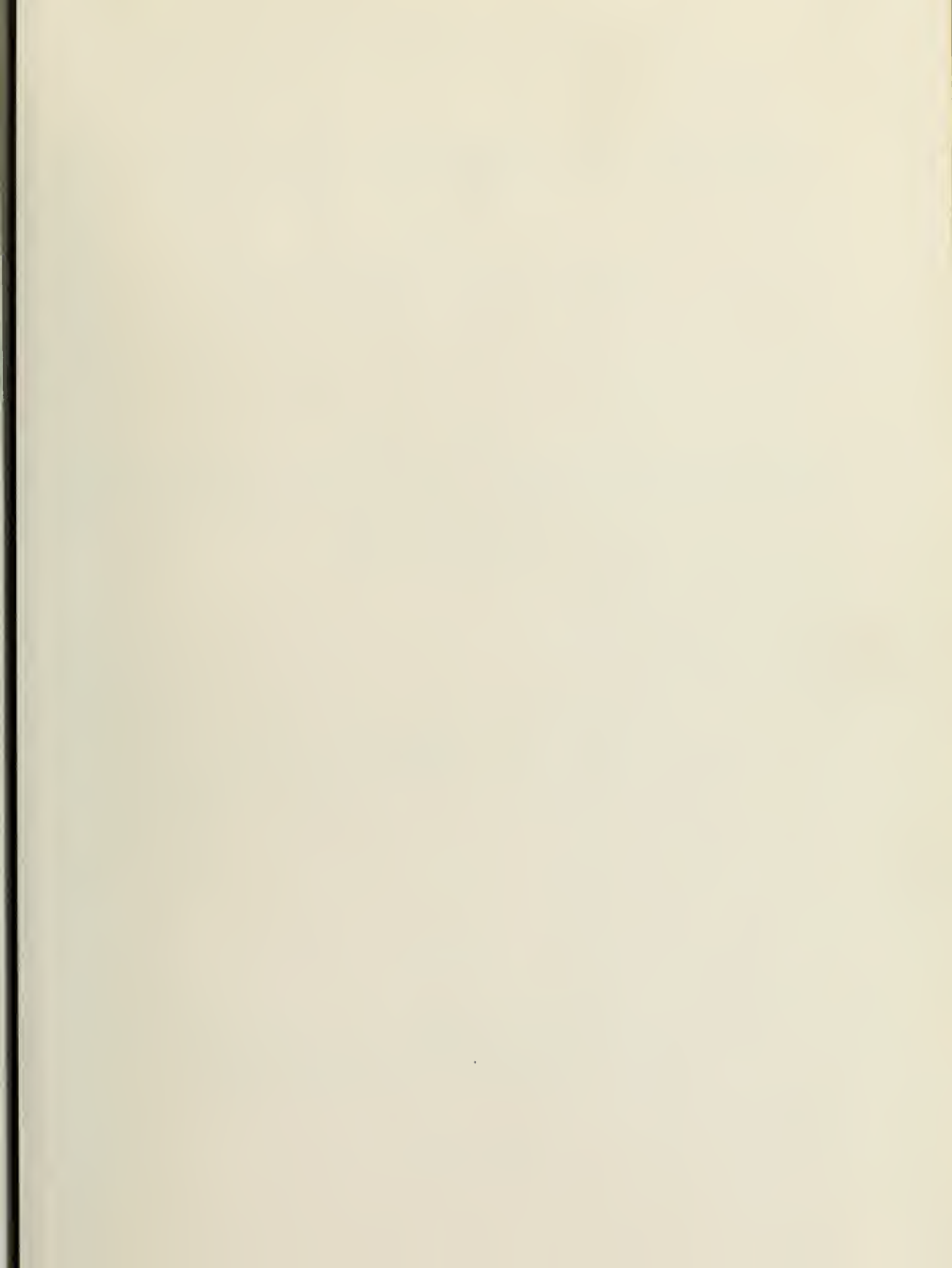
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CATALOGUE 294<sup>2</sup>

OF THE

GREEK AND ETRUSCAN VASES

IN THE

BRITISH MUSEUM.

VOL. I. PART II.

CYPRIOTE, ITALIAN, AND ETRUSCAN  
POTTERY.

BY

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LONDON :

PRINTED BY ORDER OF THE TRUSTEES.

Sold at the BRITISH MUSEUM ; and by Messrs. LONGMANS & Co., 39, Paternoster Row ;  
Mr. BERNARD QUARITCH, 11, Grafton Street, New Bond Street, W. ;  
Messrs. ASHER & Co., 14, Bedford Street, Covent Garden ;  
and Mr. HENRY FROWDE, OXFORD UNIVERSITY PRESS, Amen Corner.

1912.

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LONDON:  
PRINTED BY WILLIAM CLOWES AND SONS, LIMITED,  
DUKE STREET, STAMFORD STREET, S.E., AND GREAT WINDMILL STREET, W.

## PREFACE.

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WHEN the present Catalogue of Vases in the British Museum was planned, in 1891, Volume I. was assigned to the vases then exhibited in the First Vase Room, which are for the most part of an early date, and represent the beginnings of Greek Vase-painting in many places and styles. The subsequent growth of the collection, especially in the sections dealing with Crète and Cyprus, has made it necessary to divide the volume into two parts, the second of which is the first to be ready for issue.

Volume I., Part II., deals with the pottery of Cyprus, the early Italian fabrics, and the Etruscan pottery in the strict sense of that term. Some preparations were made by Sir Cecil Harcourt Smith, now Director of the Victoria and Albert Museum, but the second part of Volume I. is mainly the work of Mr. H. B. Walters, Assistant-Keeper of Greek and Roman Antiquities.

The proofs have been read by Messrs. F. H. Marshall, E. J. Forsdyke, F. N. Pryce, and by myself.

ARTHUR HAMILTON SMITH.

DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES.

*June 1, 1912.*



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# INTRODUCTION.

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## I. THE POTTERY OF CYPRUS.

THE pottery of Cyprus falls under three headings, which for convenience, though not perhaps with the strictest accuracy, are usually defined as follows :—

1. *Bronze Age*, from about 2500 B.C. to 900 B.C.
2. *Graeco-Phoenician Period*, from 900 B.C. to 550 B.C.
3. *Hellenic Period*, from 550 B.C. to 200 B.C., representing the time during which imported Greek vases are found in the tombs, native pottery gradually dying out except in the form of plain vessels.

The pottery of the Bronze Age again falls into two distinct periods: (1) Copper Age, or pre-Mycenaean period (2500–1500 B.C.), during which few bronze implements are found in the tombs, and all the pottery is purely indigenous, the work of the original inhabitants of the island, without any admixture of importations. (2) The Mycenaean period (1500–900 B.C.), during which the local pottery (including both painted and unpainted vases) is reinforced by large quantities of Mycenaean pottery, among which are elaborately-decorated examples, either made locally or specially made for Cyprus and imported.

The sites on which Bronze Age remains are found are chiefly confined to the central and southern parts of the island, the most important sites being near the modern towns of Nicosia, Larnaka, and Famagusta. The discovery in these tombs of such objects as milking-bowls and querns is an additional proof of the conclusion naturally to be drawn—that the early inhabitants of Cyprus were a race of pastoral lowlanders.<sup>1</sup>

There is no doubt that the art of pottery makes its first appearance in Cyprus coincidently with the beginning of the Copper Age, which may be placed at about the year 2500 B.C. Although no bronze is found in the earliest tombs, on the other hand stone implements are absent, and the types of the pottery are identical with those of the later Bronze Age. It presents throughout very striking parallels with the pottery of Hissarlik (Troy); the forms are largely similar, and the technique is the same, but the latter is ruder and of inferior clay. Stone implements are found at Hissarlik, but no copper, from which the inference may be drawn that that metal, being indigenous to Cyprus,

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<sup>1</sup> See *Cyprus Mus. Cat.*, p. 14.

supplanted stone there at an earlier date than in the Troad, whither it had to find its way by means of commerce. It was doubtless mainly due to the existence of its copper ores that Cyprus so early showed an advance in its civilisation.

The shapes of the earliest Cypriote pottery are purely indigenous, and very characteristic, but the technique may well have been learned from elsewhere; the vases being invariably hand-made, an Egyptian origin is altogether precluded, owing to the early use of the wheel for pottery in that country. There is a general tendency to fantastic and unsymmetrical modelling, with a preference for complicated forms, such as two or three vases joined together. Some vases imitate gourds or vessels of straw and basket-work, such as are used in Cyprus at the present day. They have no foot or "base-ring" to stand upon; and another characteristic is the frequent absence of handles, the place of which is supplied by small ears or "string-holes," by means of which the vase was hung up or carried by cords. Sometimes these ears cover almost the whole outline of the vase. The plastic principle is always popular in the Bronze Age pottery, and manifests itself in more than one direction. Almost from the first it is exhibited in the tendency, so common in early art, to combine the vase and the statuette, a tendency which is even stronger in the pottery of Hissarlik. It also takes the form of designs in relief covering the surface of, or moulded to, the vase.

In one point Cyprus is fully abreast of the rest of the Aegean world, and that is the decoration of the pottery. Even in the earliest specimens a good decorative effect is obtained by the employment of a fine bright red or polished black slip to cover the surface. In these vases the designs, where they occur, are confined to simple geometrical patterns, usually rectilinear, incised through the slip before baking; but they were soon to be supplemented by the employment, first of a matt-white pigment, secondly of a brownish-black paint obtained from the native umber. The introduction of this method, though beginning in pre-Mycenaean times, is not of course earlier than its appearance in the pottery of the Cyclades or in Crete. The earliest Cypriote examples are probably only contemporary with the comparatively late Cretan Age known as Later Minoan II. Down to this point, moreover, there is a marked absence of Cretan, or indeed of any other Aegean influence.<sup>1</sup>

In the later Bronze Age pottery, namely that which is found in tombs together with vases of Mycenaean style, we see various modifications of the indigenous art, and witness its eventual transformation by the introduction of new processes and ideas from various sources. The main streams of influence are three in number, coming from the east, south, and west respectively. Of these the first represents the Asiatic civilisations of Babylonia and the Hittites, to whom are due in the first place the engraved cylinders frequently found in these tombs, and at a comparatively late date such objects as the ivory draught-box from Enkomi in the British Museum, which affords points of comparison

<sup>1</sup> The fragment A 231 found at Curium is quite exceptional.

with the reliefs of Kouyounjik. Egyptian influences date from the invasion of Cyprus by Thothmes III. (eighteenth dynasty) about 1450 B.C., as exemplified by the frequent occurrence of scarabs and objects in faience. A counter-influence of Cyprus on Egypt is seen in the presence of exported Cypriote pottery in tombs at Kahun, Saqqara, and elsewhere.<sup>1</sup> Lastly, there is the far more extensive influence of the Mycenaean civilisation, covering several hundred years, and eventually absorbing the indigenous fabrics until the foundations of a new phase of decorative art were laid on a basis of the two combined. The Mycenaean vases belong to the later styles exclusively, and show a strong preference for certain forms, such as the false-necked jar, and the large richly-decorated krater peculiar to Cyprus. They represent the first entry of Greece proper into the Cypriote world.

The first attempt to classify the pottery of Cyprus, and to distinguish between the Bronze-Age wares and what are now known as the Graeco-Phoenician fabrics was made by the late Mr. T. B. Sandwith in 1876.<sup>2</sup> Considering the comparative poverty of material at his command, and the state of archaeological knowledge at the time, his brief but illuminating monograph is a wonderfully accurate and scientific contribution, and, so far as it goes, his classification can still be accepted in the main. But the extensive series of excavations in the island since the British occupation, and the investigation of such fruitful sites as Enkomi, Curium, and Kition, have resulted in a great advance of our knowledge of the subject. The elaborate classification made by Messrs. Myres and Ohnefalsch-Richter of the representative collections of the Cyprus Museum may for the present be regarded as authoritative, and forms the basis of the succeeding description.

## I. BRONZE-AGE AND MYCENAEAN FABRICS.

The pottery of the Bronze-Age may be classified under two main headings: Painted and Unpainted Pottery. Of these the former is practically confined to the later tombs, and we naturally turn first to the unpainted pottery as taking precedence in chronology and development.

Almost the commonest, and probably the earliest, variety is the *red-polished ware* (C 1-85; Plate I.), sometimes plain, but generally ornamented with incised patterns or reliefs.<sup>3</sup> The polished surface, which seems to betoken a great advance in technique, was doubtless produced by means of a burnisher. In some varieties the surface is black, a result due to the action of smoke in firing.

<sup>1</sup> See Hall, *Oldest Civilisation of Greece*, p. 72.

<sup>2</sup> *Archæologia*, xlv., p. 127 ff. A further attempt to deal with the Bronze Age pottery was made by the late F. Duemmler in 1886 (*Athen. Mitt.* xi., p. 221 ff.).

<sup>3</sup> Prof. Myres considers that this technique was borrowed from Egypt, where similar ware was found in the New Race tombs. It is, perhaps, a result of the first extension of the copper industry. See *Journ. Anthropol. Inst.*, xxxiii., 1903, p. 376; and the General Introduction to Part I. of this volume.



The commonest forms, all indigenous, are a globular bottle with long neck and handle, a plain bowl, a cooking pot on feet, and a two-handled globular amphora, besides composite and abnormal varieties. None of these vases have any kind of base except the cooking-pots. The influence of metal prototypes is often apparent both in form and decoration.

The incised patterns, when they occur, are scratched in deeply before firing, and often filled in with white; the patterns, which tend to become more and more elaborate, consist of zigzags, wavy lines, chequers and lozenges, net-work patterns, and concentric circles. Ornament in relief is applied in the form of strips of clay, often worked up into rude figures or patterns. Many tombs or even cemeteries, as at Alambra, Agia Paraskevi, and elsewhere, contain no other form of pottery; but though these are undoubtedly earlier than the mixed tombs, the red ware in a degenerate form continues long afterwards.

This degeneration is exemplified in a small class of *black slip ware* (C 86-99), which is covered with a thin dark lustreless slip, flaking off easily. The ornamentation, which is seldom absent, is generally in the form of incised straight and zigzag lines combined in various ways. The forms are much the same as in the red ware, but with more frequent suggestion of metal or leather prototypes.

An interesting class is formed by the *black punctured ware* (C 100-105), in which the clay is black throughout, without a slip, but partly polished. Most of these vases are small jugs with a narrow neck, swelling body, and small foot, and they are ornamented with punctured dots, irregularly distributed. In Cyprus they are mostly found in the early cemetery at Kalopsida, but they also occur sporadically at Enkomi. The special interest of this ware is that it is found in Egypt under such circumstances that it can fairly be dated, which is not the case at Enkomi, where the finds are isolated, and no evidence as to date can be obtained from the concurrence of other pottery. But in Egypt it occurs, notably at Khata'anah, in conjunction with flint chips and scarabs of the twelfth and thirteenth dynasties (2100-2000 B.C.).<sup>1</sup> This local Cypriote variety is probably an imitation of the Egyptian, and certainly pre-Mycenaean in point of date.

Of the remaining fabrics the most conspicuous is that termed by Prof. Myres the "*base-ring*" ware (C 106-174; Plate I.), which is distinguished from other Bronze Age types by the invariable flat-ringed base. The clay is dark and of fine texture, with thinly glazed surface. The ornament is sometimes incised, more often in relief or painted in matt-white, the patterns being exclusively of a basket or network type. The reliefs, when they occur, consist of scrolls or raised seams curving over the body, obviously in imitation of the seams of a leather bottle; they sometimes end in a leaf ornament (cf. C 138), and at other times

<sup>1</sup> There are some examples in the Egyptian Department of the Museum. A somewhat similar ware also found in Egypt (e.g. at Kahun) is apparently of late Neolithic date. See Hall, *Oldest Civilisation of Greece*, p. 69; *J.H.S.*, xi., pl. 14; Myres in *Cyprus Mus. Cat.*, p. 38; *J.H.S.*, xvii., p. 145; and *Journ. Anthropol. Inst.*, xxxiii., 1903, p. 386.

take the form of a serpent. This fabric is very commonly found in the later tombs with Mycenaean vases, and hardly earlier. It has been found in Egypt and at Lachish.<sup>1</sup>

Among the rarer varieties of unpainted wares may be mentioned *white base-ring ware* (C 175-176), imitations of straw-plait or wicker-work (*Cyprus Mus. Cat.* p. 38, Class I. 6), and plain *wheel-made wares* with red slip, of peculiar form (C 177-191). Allied to these is the so-called *Cypriote Bucchero ware* (C 192-208), of plain black clay without slip, ornamented with ribs or flutings. It is only found in the later tombs, and can be traced through the subsequent transitional period (cf. C 1007-1014).<sup>2</sup>

Among the painted pottery the earliest class seems to be a small and rare one, apparently developed from the base-ring ware with painted matt-white patterns. These vases, of which C 209 is an example, are covered with a black glaze, on which are painted in dull red groups of short parallel lines, which (as Prof. Myres points out) seem to have been executed at a single stroke with a cluster of brushes. This class appears to be pre-Mycenaean.<sup>3</sup>

By far the most widely-spread fabric, however, is that styled by Prof. Myres the *white-slip ware* (C 210-257; Plate II.),<sup>4</sup> which appears in the tombs of the later Bronze Age, and is more than any other associated with Mycenaean vases. In cemeteries such as Enkomi, Curium, and Maroni it has been found in large quantities in almost every tomb, and its range is not limited to Cyprus. The characteristics of this ware are the black gritty clay, probably from the crystalline rocks of the central mountain-range, which is worked very thin, and the thick white creamy slip with which the clay is covered both inside and out; it is exceedingly brittle, and perfect specimens are comparatively uncommon. The ornament is laid on in a black pigment, often turning to red from over-firing; the most common form is that of a hemispherical bowl, with flat triangular handle notched at the apex. Almost the only other forms are a long-necked flask or bottle of the lekythos type, a large krater-like bowl, and a large jug with cylindrical body (like an *olpe*) and a flat thumb-piece above the handle.

Prof. Myres points out that the scheme of decoration seems intended to imitate the binding and seams of a leather bowl; it usually consists of a band of various patterns (lattice-work, zigzags, lozenges, or lines of dots) round the rim, from which similar bands descend vertically but do not meet at the bottom. Similarly the handle seems intended to represent two pieces of flexible wood bound together. In the case of the jugs the patterns follow a similar principle, giving the effect of a decoration in panels to the upper part.

Beyond the confines of Cyprus isolated specimens of this ware have been

<sup>1</sup> Hall, *Oldest Civilisation*, pp. 72, 98; specimens in Egyptian Department.

<sup>2</sup> See *Cyprus Mus. Cat.*, p. 38. The resemblance to Italian *bucchero* ware is by no means strongly marked.

<sup>3</sup> See *Cyprus Mus. Cat.*, p. 39 (Class II., 3).

<sup>4</sup> *Ibid.* (Class II., 4). See also *Journ. Anthropol. Inst.* xxxiii. p. 396.

found at Athens, Hissarlik, Phylakopi in Melos,<sup>1</sup> Thera, Lachish and Tell-el-Hesi<sup>2</sup> in Palestine, and at Saqqara (C 216) and Tell-el-Amarna in Egypt, in the last-named instance along with Mycenaean vases. The resemblance of some white-slip wares to the Greek geometrical pottery is worth noting,<sup>3</sup> but hardly suggests the idea of direct influence.

The remaining local painted wares are not so common, at least on "Mycenaean" sites. They form a class of unpolished *white ware* (C 258-325; Plate II.), with fine cream-coloured clay, on which patterns, such as groups of straight or zigzag lines, chevrons, chequers, and triangles filled with hatched lines, are painted in a pigment varying from dull black to dull red. Though often careless, the technique shows considerable advance on previous attempts. The commonest shapes are one-handled bowls and small bottles of globular or ellipsoidal form. The latter are distinguished by often having long beak-like or tubular spouts attached, and by the numerous perforated projections for the attachment of strings, handles being generally absent at first, but when they are introduced the projections remain as an ornamental survival. In a few isolated specimens, classed separately by Prof. Myres as *polished white ware* (Class II. 2; cf. C 326-330), the surface is covered with a polished slip, and the patterns are in bright lustrous red paint, laid on very thick.

This pottery is not usually found in the same tombs as Mycenaean ware; it is, for instance, very rare at Enkomi and Curium, but very common at Phenikiais near Dali, where Mycenaean vases were seldom found. It probably begins at a date antecedent to the introduction of the Mycenaean vases and continues concurrently with it, as some specimens (*e.g.* C 326-330) show Mycenaean influence in technique, while others (*e.g.* C 258-259) are obvious imitations of the white slip ware. Moreover, this class is closely related to the succeeding "sub-Mycenaean" fabrics (see below, p. xvi.).

The Mycenaean pottery (see Plate III.) which has been found on not a few sites in Cyprus, and of late years in such surprising quantities at Enkomi and in the neighbourhood of Larnaka and Limassol (Klavdia, Curium, etc.) would not be included in this section of the Catalogue, were it not that in Cyprus it presents certain features which seem to be almost exclusively local. At all events it is advisable to consider how far Mycenaean pottery in Cyprus differs from that found in Rhodes, Crete, or Mycenae.

Two points must be noted in the first instance: (1) That in regard to technique the Cypriote finds fall absolutely into line with those in other parts of the Mycenaean world<sup>4</sup>; (2) that the range of subjects depicted on the vases found in Cyprus is wider and in a measure more developed than elsewhere.

<sup>1</sup> *Excavations at Phylakopi*, p. 158, fig. 148.

<sup>2</sup> Petrie, *Tell-el-Hesi*, p. 45, pl. 8, No. 157; Myres, *op. cit.*, p. 39.

<sup>3</sup> Cf. Cesnola, *Cyprus*, p. 408, fig. 29.

<sup>4</sup> For the classification of Mycenaean pottery in regard to technique see Furtwaengler and Loeschke, *Myken. Vasen*, p. vi., and Graef, *Ant. Vasen v. d. Akropolis zu Athen*, i. pp. 4, 11, 18, 21.



To what extent we may be permitted, bearing both facts in mind, to predicate a local fabric of Mycenaean pottery in Cyprus, must for the present remain an open question; at the same time it seems extremely probable that the larger vases are, if not of local manufacture, at all events a fabric made specially for exportation to Cyprus.<sup>1</sup>

The peculiarity of the vases under consideration is that, whereas on other sites the decoration is confined to linear ornaments, and animal or vegetable subjects drawn almost exclusively from the aquatic world (such as cuttle-fish, shell-fish, or seaweed), in Cyprus we find in addition not only such quadrupeds as bulls, deer, goats, and dogs, but even human figures, both male and female, and monsters such as Sphinxes or Gryphons. Having regard to what M. Pottier calls the law of *l'hierarchie des genres*,<sup>2</sup> it does not seem impossible that this may imply a late survival of Mycenaean art in Cyprus, and this view finds support from other evidence obtained in recent excavations. The whole chronology of Cypriote pottery is still in a very unsettled state, and until it can be definitely shown that the Cypriote geometrical style began concurrently with the appearance of geometrical pottery in Greece, it is still admissible to urge that Mycenaean art prevailed here for some time subsequent to its disappearance from the greater part of the Hellenic world, that is to say, perhaps, as far down as the tenth century B.C. It is thus contemporary with the finds at Ialysos, the "Aegina treasure," and the "re-occupation period" in Crete. A similar lingering on of Mycenaean art has also been observed in Ionia, and it is, therefore, not surprising if we can trace a further parallel between the Enkomi finds and the recent discoveries in the earlier Artemisia at Ephesus, where we are dealing with remains covering the period 750-550 B.C.<sup>3</sup> As far as the pottery is concerned, the Cypriote ware finds its closest parallel in that of Ialysos, where we are admittedly confronted with the latest stages of Mycenaean civilisation.<sup>4</sup>

Two forms are eminently characteristic of the Cypriote Mycenaean pottery. Of these, one, the false-necked jar, is not peculiar to the island, but is found wherever Mycenaean pottery has penetrated. Though especially common in Cyprus, it is, in fact, the most popular of all Mycenaean shapes. The other is a large krater, found in two varieties, either a straight-sided deep bowl with wide mouth and no neck, or a spheroidal vessel on a high stem with a low straight neck of less diameter than the body. Both classes, but more particularly the latter, present a great variety of painted decoration.

Up to the year 1895 only some half-dozen of these kraters were known, one

<sup>1</sup> See on this subject, *Mitth. d. Anthrop. Gesellsch. zu Wien*, xx. (N.S. x.), 1890, *Sitzungsber.*, p. 95.

<sup>2</sup> *Cat. des Vases du Louvre*, i., p. 250. But seeing what we now know of Aegean or Minoan pottery, it is questionable how far this law can be said to affect "Mycenaean" ware. The linear patterns might be regarded as a mere degeneration of the late Minoan style. Only in so far as Mycenaean art developed independently of Crete, the law might hold good.

<sup>3</sup> See Hogarth in *Brit. Mus. Excavations at Ephesus*, p. 242.

<sup>4</sup> On the dating of the Enkomi tombs see Poulsen in *Jahrbuch d. Arch. Inst.* xxvi. p. 215 ff., especially p. 247.

of which was found by General Cesnola in the rich necropolis at Agia Paraskevi near Nicosia.<sup>1</sup> The other he alleged to have come from Amathus, but it was doubtless found at Maroni, not far distant, where for many years a Bronze Age cemetery has been known. In the above-named year two more came to light at Curium, one of the same type as Cesnola's, with figures driving two-horse chariots (C 338), the other (C 391) having in addition the unique subject of a series of women, each figure in a separate panel, represented as waving their arms or holding flowers.<sup>2</sup> These were speedily followed by the rich and valuable series from Enkomi now in the Museum collection, since which time other interesting examples have been obtained for the Museum in various excavations, or have found their way into the hands of local collectors.<sup>3</sup>

The local nature of this ware is also suggested by the circumstance that it is closely imitated in the succeeding period, in which it is merged almost unconsciously in the Graeco-Phoenician wares, which begin about the ninth century B.C., coincidently with the appearance of the Iron Age. These native imitations of the Mycenaean vases, which have been described as "sub-Mycenaean" wares (C 695-735 ; Plate IV.), have been found in considerable numbers on most of the sites where the genuine Mycenaean ware exists. Technically they fall under the same heading as the White Painted Ware (see above), but are distinguished from it by the obvious attempt to imitate Mycenaean vases not only in decoration, but also in form and technique. On the other hand, they are differentiated from the latter by the use of a matt colour, varying from black to red, on an unpolished drab ground. The shapes and patterns mostly follow Mycenaean models, but some are new. They are well represented on the Mycenaean sites at Curium and Enkomi, especially in one or two tombs of "transitional" character, and in some cases the decoration is of a distinctly geometrical type, illustrating the development of the succeeding style. In any case it is not difficult to distinguish them from the genuine Mycenaean fabrics.

## 2. THE GRAECO-PHOENICIAN PERIOD.

In the so-called sub-Mycenaean vases we can trace the best evidence of the transition from the Bronze-Age to the succeeding or Graeco-Phoenician period. But on the whole the line of demarcation is clearly defined, as for instance by the forms and position of the tombs, which become larger and lie deeper ; by the appearance of iron implements and bronze fibulae ; and by the fact that all the native pottery is now made on the wheel. Relations with continental Greece are evidenced by the occasional importation of geometrical pottery of the

<sup>1</sup> Cf. Perrot, *Hist. de l'Art*, iii., pp. 714, 715, figs. 525, 526.

<sup>2</sup> Possibly the panels are meant for windows or stories of houses ; cf. the porcelain buildings found at Knossos (*B.S.A.*, 1901-2, p. 15). Cf. also the bronze from Enkomi (*Excavations in Cyprus*, p. 10). See for another explanation, *J.H.S.*, xxi., p. 111.

<sup>3</sup> Cf. also some recently acquired by the Louvre (*Bull. de Corr. Hell.*, xxxi., p. 229 ff.), which were found near Larnaka.

Dipylon type (*e.g.* the great vase found at Curium), dating from the ninth and eighth centuries B.C. The first Hellenic settlements in Cyprus seem to have followed more or less immediately after the Dorian invasion, on the sites of Salamis, Curium, Amathus, Paphos, and others which afterwards became the capitals of small Hellenic kingdoms.

On the other hand, the Phoenician thalassocracy, which began about the ninth century B.C., never had much foothold in Cyprus, less at any rate than was formerly supposed. Politically at all events the Phoenician influence was comparatively small, even in their settlements at Kition and Amathus.<sup>1</sup> Expeditions were made from Tyre in the tenth and eighth centuries with the object of forcing Kition to pay tribute; but subsequently the Phoenicians were compelled by the Assyrian domination under Sargon to retreat westwards. In the seventh century a new power arose, namely that of Egypt, and in the sixth Cyprus became a tributary of Amasis.<sup>2</sup> Throughout, however, relations with Greece were maintained, and in 501 B.C. the Cypriote princes joined the Ionians in their revolt against Persia, a fact which shows the strength of the Hellenic element.

Nevertheless the term "Graeco-Phoenician," which has been adopted to describe the art of this period, is convenient, and can hardly be improved upon, if we bear in mind that the term "Phoenician" really represents the combination of Egyptian and Assyrian elements of art which filtered through that race into Cyprus, and in which sometimes the one, sometimes the other, has the predominance. This is seen perhaps more clearly in the sculpture, metal-work, and terra-cottas, as for instance in the incised bronze and silver bowls,<sup>3</sup> than in the pottery. Painted pottery was never a feature of Oriental art, and the Phoenician influence in the pottery is confined to borrowed motives of Oriental character, like foreign words in a language. Another proof of the resistance of Cyprus to the Phoenician domination is afforded by the curious fact that though the Greeks of the mainland adopted the Phoenician alphabet entirely, in Cyprus on the other hand—where above all we should have expected to find it—its place is taken by a syllabary. That this syllabary, which is universally employed for inscriptions down to the fourth century, is of a very high antiquity, is shown by its close affinities with the Cretan script, and by the fact that single characters of a similar type are often found engraved on the handles of Mycenaean vases in Cyprus.

Mycenaean art, as we have seen, was slow to die out in Cyprus, and the pottery is no exception. Its influence is seen not only in the patterns, such as the concentric circles—an invention of the Cypriote-Mycenaean potters, which forms a favourite and almost universal motive at a later date—but in the forms,

<sup>1</sup> See Hogarth, *Ionian and the East*, p. 86; *Athen. Mitt.*, xi. (1886), p. 248; cf. also Meursius, *Cyprus*, i., chap. 10, p. 31; Heuzey, *Cat. des fig. ant. du Louvre*, p. 116.

<sup>2</sup> Cypriote pottery has been found at Nebesheh in the Egyptian Delta (cf. C 794, 796). It was brought by the Cypriote mercenaries enrolled by Psammetichus in the seventh century (*Tanis II.*, pl. 3, p. 20).

<sup>3</sup> Perrot, *Hist. de l'Art*, iii., p. 769 ff.

subjects, and technique. The practice of painting figures in outline, not in silhouette, as in the birds and beasts of the Enkomi kraters, the use of dull red and black pigments on an unglazed light-coloured surface, and many other details, are a heritage from the Bronze Age, extending over many a succeeding century. With these are combined the influences of the early Attic pottery, which may perhaps be traced in the panels of geometrical patterns,<sup>1</sup> and the rosette and conventionalised lotos-flower which, with the concentric circles, at one time form the stock-in-trade of the "Graeco-Phoenician" potter. The Museum collection includes one or two remarkable vases which illustrate this principle. It is for instance instructive to compare the Sphinxes on the krater from Enkomi (C 397) with those on the amphora from the Karpas (C 840), or the oinochoe with the chariot-scene (C 837 ; Plate VI.) with the kraters from Mycenaean sites with similar subjects. On the other hand the singular vase from Tamassos (C 736 ; Plate V.), with its crude and childish-drawn figures, combines a curious admixture of Greek and Orientalising motives, and early as it must be, is not Mycenaean in conception or technique.

Oriental influence is not however altogether wanting in the pottery. The lotos-flowers and rosettes are derived respectively from Egypt and Assyria, and the conventionalised palm-trees which also appear, are of course purely Oriental. In like manner the typically Oriental subject of the sacred tree between two animals appears in various forms. But here again we are met with the surprising circumstance that the Oriental element is far stronger in Greece than in Cyprus, as exemplified in the Rhodian and Corinthian fabrics. It is doubtless due to this cause that the geometric style was not driven out from Cyprus as it was from Greece, but continued for many centuries.

In attempting a detailed description of the Graeco-Phoenician pottery it will be seen that any chronological system, or indeed any well-defined method of classification, is practically impossible.<sup>2</sup> The conservative tendency of Cypriote art caused the same methods of decoration to be employed with extraordinary persistency during a period of time which saw the whole development of Hellenic vase-painting from its earliest beginnings to its decline, and though there is a certain amount of variety, there is no development properly so-called, and the latest fabrics are, artistically speaking, on the same level as the earliest. It might be thought that the evidence of excavations would compensate for this absence of artistic criteria ; but such is not the case.<sup>3</sup> As a general rule, in tombs containing imported Greek vases, the dates of which

<sup>1</sup> M. Pottier (*Louvre Cat.*, i., p. 92) discerns Greek influence in all the stages of Cypriote pottery from the Mycenaean period downwards. But this influence is easily over-estimated. Both Greek and Cypriote geometric, for instance, really developed independently, and it is rather a parallelism of ornamentation than a borrowing of one from the other. See also Duemmler in *Athen. Mitt.*, xiii. (1888), p. 281 ff.

<sup>2</sup> Cf. J. L. Myres in *Cyprus Mus. Cat.*, p. 61 : "The variety of characters to be considered and balanced against one another is so great that no one system can be consistently adopted."

<sup>3</sup> Some of the vases from Amathus were found in tombs with scarabs of the XXIVth-XXVth Dynasties (800-600 B.C.). Tombs 198, 201, and 286 were of this period.



can be fixed within reasonable limits, native pottery is absent, as may be seen from the results obtained at Curium and Salamis.<sup>1</sup> In any case, in the tombs richest in Hellenic pottery, as at Poli, the local wares are largely of a late character, and so far distinct from the geometrical and Orientalising fabrics as to form a class by themselves. Another difficulty which has to be taken into account is that caused by the frequency of re-burials in Cypriote tombs. Of this there were countless instances at Amathus and Poli, so much so that the explorers of the latter site were actually led to believe that the geometrical pottery was contemporaneous with remains of the Hellenistic age, with which it was frequently found. But where trustworthy evidence can be obtained it entirely negatives this possibility.<sup>2</sup>

In most of the painted pottery of the Graeco-Phoenician period, especially in its earlier phases, the technical methods are those which have already been described in speaking not only of the "sub-Mycenaean" or transitional fabrics, but of the painted white ware of the Bronze Age tombs. That is to say, that the decoration is in dull colour on a lustreless and (usually) unpolished drab or white ground. The colour however is usually not red, as in the earlier stages, but a non-lustrous black or dark umber pigment, employed concurrently with an opaque purplish-red pigment corresponding to that employed by the Greek painters of black-figured vases; it varies in tone from a dull or pale brick red to a deep purple, and is employed in a limited and subsidiary way for small details or the filling in of spaces. An innovation which seems to be as early as the seventh century B.C., if not earlier, is the use of a lustrous red slip, varying from bright orange or deep red to a dull brown (the latter usually with unpolished surface); the brighter and more lustrous examples are found in the earlier tombs, and the technique degenerates into the dull red surface of the vases of the Hellenic period. But for practical purposes a rough classification of the painted vases into white and red wares is convenient for the purposes of a catalogue. The later white wares are distinguished, especially in a local variety found only at Amathus, by a tendency to polychrome, the purple-red being reinforced by a bright orange. Similarly in the red wares the use of opaque white pigment for details is a sign of development under Hellenic influence, and in one class of vases dating from the end of the sixth century to the fourth polychrome effects are frequently employed (cf. C 973-989).

The vases are always made on the wheel and usually supplied with a base-ring, but a notable exception to the latter practice is formed by the barrel-shaped lekythi (see below). Relief and incised ornaments are never found, but instances of moulded wares, combining the vase with the statuette, are not wanting, especially among the later varieties. The forms are at first very varied, but gradually crystallise into some half-dozen main types: dishes, bowls on stems, lekythi or flasks with one or two handles, jugs with globular bodies, and large amphorae with vertical or horizontal side-handles. Of these

<sup>1</sup> There were, however, a few tombs at Amathus which contained both (e.g. Nos. 78, 83, 108).

<sup>2</sup> See *Cyprus Mus. Cat.*, p. 26, and *J.H.S.*, xvii., p. 153 ff.

the jug is by far the commonest ; in the later period (that of Hellenic importations) it has an ovoid body and modelled spout. Flat dishes also occur frequently in the Hellenic period.

Among the peculiar forms in the earlier tombs (8th-6th cent.) may be mentioned *aski* in the form of birds and quadrupeds (a Bronze Age survival), and a kind of flask with barrel-shaped body, on which the decoration of concentric circles or bands of parallel lines does not follow the usual horizontal system of classical pottery, but is disposed vertically, in contradiction to all artistic feeling. The circles are often very fine and close, and were produced by holding a brush full of paint close to the surface of the vase as it was turned on the wheel. The drawing of the circles in different planes, without regard to the lines of the vase, was easily effected by placing it in different positions.

The system of decoration is often extremely elaborate, especially in the sixth-century and earlier vases, although the range of subjects is limited. Apart from geometrical and conventional patterns, such as the concentric circles, lozenges and squares of pattern, stylised palmettes and lotos-flowers, or trees, we only find water-fowl, fishes, a few quadrupeds, such as bulls and deer, and very occasionally human figures. The geometrical decoration of some of the earlier vases is often very complicated, especially on the large jars (cf. C 759). On the smaller vases of white ware it is combined with or replaced by simpler motives—lotos-flowers, groups of concentric circles, or single water-fowl (cf. the group C 813-836). The concentric circles on the earlier vases, both white and red, are merely arranged in small groups ; but in the sixth century these become subordinate or disappear entirely, and are replaced by a system of intersecting bands of parallel rings, arranged in large circles horizontally round the shoulder of the vase and vertically round the sides. The germ of this principle of decoration has already been noted as occurring on the barrel-shaped flasks of the 8th-7th centuries. In the sixth century also the characteristic geometrical motives, such as the diagonally-divided panel (whether square or lozenge), together with the lotos-patterns and water-fowl, are superseded by simpler forms of ornament. At the same time the forms become simpler and show more Hellenic influence, the large kraters, the barrel-shaped, globular, and lentoid flasks die out, and jugs, amphorae, and bowls predominate.

The rarity of human figures has already been noted. Where they do occur they are practically confined to the white wares of the seventh-sixth centuries. In the small and comparatively rare group of "Orientalising" vases hybrid monsters of Assyrian type, combinations of human figures with birds or quadrupeds, are not uncommon, and these are usually associated with elaborate varieties of lotos and palmette patterns, or of the familiar type of the sacred tree between two animals.<sup>1</sup> These seem to be succeeded by a group of vases

<sup>1</sup> This class is hardly represented in the Museum collection ; but good typical examples are given in Cesnola, *Cyprus*, p. 55, and *Atlas*, pl. 106 ; Perrot, *Hist. de l'Art*, iii., figs. 520-522 ; *J.H.S.*, v., p. 103 ; *Jahrbuch d. arch. Inst.* i. pl. 8 ; O. Richter, *Kypros, Bible, and Homer*, pls. 19, 61, 74. These vases were probably made at Kition (see *J.H.S.*, xvii., p. 155), where Oriental influence was stronger than elsewhere.

dating about 650-550 B.C. (contemporary with the XXVIth Dynasty in Egypt), in which the subsidiary decoration is extraordinarily elaborate, consisting of parallel bands or friezes of rosettes, chequer-pattern, scale-pattern, or lotos-flowers and buds, especially on the neck of a vase. In some of these patterns, particularly in the rosettes, the process is analogous to that of the red-figure method, the pattern being "reserved" (see Introduction to Part I.) in the ground of the clay on a dark background. The parallelism of this style of ornamentation with that employed on the painted terracotta figures from Salamis<sup>1</sup> is very striking, and suggests that its origin may be sought in the embroideries of which Akesas and Helikon were celebrated Cypriote exponents.<sup>2</sup> On some vases, such as the series of amphorae from Amathus C 849-851, these patterns form the sole decoration, but on others they are combined with figure-subjects, as in the remarkable amphora from the Karpas (C 840; Plate VIII.), which is decorated with Sphinxes of a peculiar type. Similar Sphinxes are seen on the two curious vases from Achna (C 838, 839; Plate VII.), in one case combined with patterns of the embroidery type, in the other with a frieze of human figures very rudely drawn.<sup>3</sup> Another striking example, in which, however, the subsidiary decoration is almost absent, is the oinochoe C 837, with the subject of two men in a chariot, already cited (p. xviii.) for its parallelism to the late Mycenaean kraters; but the analogy of the subject to some Assyrian reliefs<sup>4</sup> cannot be entirely ignored. The disappearance of this elaborate style, together with human figures and animals, is perhaps to be accounted for by the importations of Hellenic wares, which began in the sixth century and relegated the local fabrics to a subordinate position.

Some interesting specimens, forming a late survival of these earlier geometrical wares, are from Amathus (C 853, 854). Their discovery afforded a confirmation of the view that the vase C 852, originally thought to be Ionic, was really a Cypriote fabric which had been exported to Asia Minor. On these three vases the principal subject is a head of the Egyptian goddess Hathor, treated in the conventional fashion characteristic of the XXVIth Dynasty, with subsidiary ornamentation of somewhat debased geometrical patterns, which in some details, such as the band of lotos flowers with incised lines, shows Ionic influence. In other respects these vases fall in line with the Cypriote amphorae of the "embroidery" class, and they may be dated about the latter half of the sixth century. C 855, a vase of analogous style, shows a remarkable development in the direction of naturalism, and the treatment of the subject, a banquet-scene under a palm-tree, is almost unique in Cypriote pottery. The last-named vase can hardly be earlier in date than 500 B.C., the

<sup>1</sup> *J.H.S.*, xii., p. 150 ff., pl. 10; *Brit. Mus. Cat. of Terracottas*, pp. xxxvi., 17.

<sup>2</sup> *J.H.S.*, xii., p. 153 (discusses Assyrian origin of embroidery style); Overbeck, *Schriftquellen*, 385-387.

<sup>3</sup> Cf. also the fine vase from Ormidhia with worshippers rendering homage to seated deities (Perrot, *Hist. de l'Art*, p. 711, fig. 523), and O. Richter, *Kypros*, pl. 21 (= *Berlin Vasens.*, No. 71). For other examples see Cesnola, *Atlas*, pl. 112, and *J.H.S.*, xvii., p. 157.

<sup>4</sup> E.g. Perrot, *Hist. de l'Art*, ii. p. 283, fig. 115, p. 491, fig. 221.

period which seems to be represented also by the later geometrical red wares with concentric circles (C 905 ff.), now slowly dying out under the influence of Hellenic importations, and exceedingly rare in tombs where Greek vases are found.

By the fourth century they are almost entirely replaced by a new class of wares, which may be termed "Graeco-Cypriote," in contradistinction to the Graeco-Phoenician, the earliest examples of which (C 973 ff.) may be dated about 500-480 B.C. The same red clay, covered with a more or less polished red slip, still obtains, but the painted decoration is confined to olive-wreaths in brown, or plain bands of colour. We also witness in these the revival of an old practice, in a partial return to the taste for plastic decoration. In many of the fifth and fourth century tombs, especially at Poli, Amathus, and Curium, are found large pitchers, with a spout modelled in the form of a woman holding a jug, out of which the liquid was intended to pour (C 973-983, 1040). These are sometimes richly decorated in polychrome, red, blue, green, black, and white; but the colouring is apt to flake off and disappear. In the Hellenistic period (300-146 B.C.) painted vases are practically unknown, though a few rare specimens have been turned up at Curium (C 986-989)<sup>1</sup>; and it is not long before they are entirely replaced by the glass vessels and common wine amphorae of the large and elaborate Roman tombs.

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<sup>1</sup> Another example is given in Cesnola's *Atlas*, ii., pl. 136, No. 996.



## II. EARLY ITALIAN AND ETRUSCAN POTTERY.

THE vases comprised in this section of the Catalogue are products of the civilisation of Central and Northern Italy between the beginning of the Iron Age and the total subjection of Etruria and Latium to Greek or Roman influence. They thus cover a period extending from about 1000 B.C. to 400 B.C. The painted pottery of Etruria is catalogued elsewhere, in Volumes II. and IV., on account of its close relation to, and dependence on, the analogous fabrics of Greece, of which it is confessedly a direct, if unsuccessful, imitation. The only exceptions from this rule are in the case of the Civita Vecchia vases H 241-244, and the vases from the Polledrara tomb at Vulci, which in their style and technique have little in common with Greek vase-painting, and may be regarded as typical products of native art in the same degree as the unpainted *bucchero* wares which form the bulk of this collection.

Roughly speaking, the vases here catalogued fall under two main headings, the earlier covering the period of what is known as the Villanova civilisation in North Italy and Tuscany, and the corresponding civilisation of Latium, the later the Etruscan period proper, when Greek importations begin. Italian archaeologists distinguish these as the periods of *impasto* and *bucchero* respectively, with reference to the technical character of the pottery.

### VILLANOVA PERIOD.

The Terramare or Bronze Age civilisation of Northern Italy, occupying the basin of the Po, was succeeded about the tenth century B.C. by another more advanced culture, marked by the form and contents of its tombs. These are of the type known as a *pozzo*, in the form of pits, which contain large covered cinerary urns to hold the cremated ashes of the dead. The pottery which is usually found within these urns is of a rough brown *impasto* or coarsely-levigated and rudely-worked clay, with incised patterns of a simple geometrical or curvilinear character. But the really typical products of this civilisation are the elaborately-worked and ornamented vases of bronze, of which the pottery is largely an imitation. They are most richly illustrated by the finds from the cemeteries of Villanova, near Bologna (now in the Museo Civico of that town), whence the civilisation has received its name. From the plains of Lombardy and Emilia it rapidly spread southward over the Apennines into Tuscany; and its traces are found as far south as Corneto and other towns in Southern Etruria.

One of the great problems of archaeology is the origin of this civilisation and its relation to that of the succeeding Etruscan people. Were its representatives identical with the Terramare people, or another aboriginal race, such as the Umbrians, or again immigrants from more northerly or easterly regions? Without entering upon the details of the controversy and the arguments urged

on each side, it may suffice to quote as a well-reasoned and workable theory that put forward by Signor Pigorini, and recently upheld by Mr. Peet.<sup>1</sup> According to this view the Villanova civilisation is a gradual evolution from that of the Terramare people, to which an impetus was probably given by the discovery of the working of iron. There are no definite signs of Hellenic or Aegean influences until a later period, but we do not as yet know enough about the state of Central Europe at this time to say to what extent Italy may have been influenced from that source. Herodotus, it is true, gives a more or less circumstantial account (i. 94) of the immigration into Italy of a race from the East, which landed on the coast of the Adriatic. They appear to have brought with them some traditions of Aegean culture, but it is more probable, as Mr. Peet points out, that their sphere of influence was confined to the settlements of the Adriatic and to Southern Italy and Sicily, where Eastern Mediterranean influence has always been more conspicuous, as exemplified by the extent of Mycenaean remains in Sicily.

The creators of the Villanova civilisation were then the direct ancestors of the people whom we know as the Etruscans, and this view is borne out by the development of the pottery, in which we can trace the transition stage by stage from the rough *impasto* ware to the most developed form of bucchero. Though north of the Apennines this civilisation lingers on down to the seventh century or even later, and the Etruscan bucchero or its corresponding stage is there wanting, in Etruria it rapidly disappears with the advent of Greek influences, its whole duration there not exceeding two centuries.

The Villanova pottery is not strongly represented in this collection, but there are one or two typical specimens (see Plate XI.). H 55 is one of the characteristic cinerary urns,<sup>2</sup> but the cover, which is usually in the form of an inverted one-handled bowl, is here wanting. H 56 is a good example of the geometrical ornamentation, which has been fully discussed by Boehlau.<sup>3</sup> H 60-69 are not with certainty to be assigned to the Villanova period, but are of the same character and probably belong to its later survival in Northern Italy; they mostly have roughly-incised patterns. The three vases H 83-85, which were found together in a tomb at Sesto Calende near Lake Maggiore, at first sight appear to be of very different dates, but they are probably also examples of the survival of this type of pottery in the region immediately to the south of the Alps where it lingered longest. The two fibulae<sup>4</sup> which were found with them enable us to date the whole group about 600 B.C. Further examples of development from the Villanova pottery are H 70-82 (Plate XII.), which are not easy to classify, but may be assigned to the transitional period, about the end of the eighth century.

<sup>1</sup> *Revue Archéol.*, 4th Ser. xvi. (1910), p. 379 ff.

<sup>2</sup> See Walters, *Ancient Pottery*, ii. p. 284 ff.; Gsell, *Fouilles de Vulci*, p. 257; Montelius, *Civilisation primitive dans l'Italie*, i. pls. 75, 85, 93.

<sup>3</sup> *Ornamentik der Villanova-periode* (Cassel, 1895). He derives this system of ornamentation from Greek sources.

<sup>4</sup> *Cat. of Bronzes*, Nos. 1959, 2031.

In the Catalogue this group of pottery follows the series from Latium, in order to preserve more satisfactorily the continuity of development from the early *impasto* wares of the district afterwards known as Etruria to the bucchero ware for which that region afterwards became famous. The pottery of Latium stands by itself, and left no successors.

[BIBLIOGRAPHY.—Gsell, *Fouilles de Vulci*, p. 315 ff.; Montelius, *Civilisation Primitive dans l'Italie*, i. pp. 357 ff., 419 ff. (with bibliography of Gozzadini's earlier writings on the subject); *Ann. dell' Inst.* 1885, p. 5 ff., 47 ff. (Undset); Pottier, *Cat. des Vases du Louvre*, ii. p. 292 ff.]

## THE EARLY POTTERY OF LATIUM.

The collection of pottery from the neighbourhood of the Lacus Albanus and the site of the ancient Alba Longa (H 1-54; Plates XI.-XII.) is illustrative of the earliest remains of civilisation in that part of Italy. It covers an area extending roughly from the forty-third parallel of latitude southwards to the borders of Campania (approximately that of the old Papal states), being bounded on the east by the territory of the Umbrians, on the south by that of the Osco-Samnites. It coincides on its northern boundary with the area of the Villanova civilisation, and the two to a certain extent overlap, as for example at Corneto. But the typical Latin pottery, as for instance the hut-urns (see below), is not found north of Orvieto and Grosseto. In a word, it is the Villanova civilisation of Latium, forming a connecting link between the Bronze Age, to which the Terramare civilisation belongs, and the Iron Age. Signor Pigorini<sup>1</sup> notes a connection between the Terramare pottery and vases found at Ardea (see below); other specimens of this pottery (cf. H 51-54) more resemble the Villanova ware. Signor Pinza<sup>2</sup> on the other hand, who correlates it with the geometrical period in Greece, considers it later in date than that of Villanova. But a more accurate estimate of its date may be obtained from the evidence of the excavations in the Forum at Rome,<sup>3</sup> where it was found under conditions which place it about 800 B.C., anterior to the traditional date of the founding of Rome, and contemporary with the middle of the Villanova period.

This pottery, of which the Museum possesses a more representative series than any other single collection, was mostly excavated about 1817, in the district already indicated, near the modern Castel Gandolfo. The Museum specimens were partly presented by Mr. Beldam in 1858, partly by Mr. Belt in 1883, some of the latter having been found at Ardea. Those examples which Visconti described and illustrated<sup>4</sup> are now in the Etruscan Museum at the Vatican, Rome, and there are others in the Capitoline and Prehistoric Museums at Rome, at Berne, and elsewhere.<sup>5</sup> Most characteristic are the hut-urns in which the

<sup>1</sup> *Bull. paletnol. Ital.* viii. (1882), p. 115.

<sup>2</sup> *Bull. Comm. Arch. Comm.* xxviii. p. 219; *Mon. Antichi*, xv. (1905), p. 318.

<sup>3</sup> See Huelsen, *Forum Romanum*, p. 179, and bibliography on p. 210.

<sup>4</sup> See bibliography below.

<sup>5</sup> *Bull. Paletnol. Ital.* ix. (1883), p. 135, pl. 6. Undset states that the fibulae found with them were of the 'leech' type and the 'snake' type with spiral plate (cf. *B.M. Cat. of Bronzes*, p. lxi.).

ashes of the dead were placed, and which are exact reproductions of the huts (*tuguria*) inhabited by the people of that region. In H 1-2 the Museum possesses two very good specimens of this type of urn, which in Latium takes the place of the typical Villanova cinerary jar (as H 55); but though not used for this purpose some of the Latian vases resemble in form the Villanova urn. The hut-urns have been found in large numbers at Alba, Rome, and elsewhere; and Montelius illustrates examples from Vetulonia, Bisenzio, and Corneto in Southern Etruria. Another typical form is that known as the *calefattorio* (H 3-4), according to Montelius<sup>1</sup> a purely sepulchral type of vase, consisting of a cylindrical upper part and cubical open base pierced with holes. The other vases are rude hand-modelled jars or bowls, often of unsymmetrical shape, with simple decoration of raised ribs forming rectangular panels of roughly-incised patterns. All are of a coarse dark brown *impasto* ware, technically inferior to that of the Villanova pottery, with thinly-polished surface. In point of date they may be regarded as covering the period 900-700 B.C.

[BIBLIOGRAPHY. —A. Visconti, *Sopra alcuni vasi sepolcrali*, 1817; Blacas, *Vases Funéraires d'Albano* in *Mém. de la Soc. des Antiqs. de France*, No. 28 (1865); *Archæologia*, xxxviii. p. 188 ff., xlii. p. 99 ff.; *Bull. Comm. Arch. Comm.* xxvi. p. 53 ff., 163 ff., xxviii. p. 147 ff.; Montelius, *Civilisation primitive dans l'Italie*, ii. p. 653 ff., pls. 139-141; Gsell, *Fouilles de Vulci*, p. 366; *Gazette Arch.* 1880, p. 3; and other works quoted above.]

The Villanova period in Italy was succeeded about 700 B.C. by a more advanced stage of culture, which is marked by a change in the form of the tombs and by the appearance of imported Greek objects, such as Proto-Corinthian vases, therein, as also by the change from incineration to inhumation. The tombs are now in the form of trenches (*a fossa*), and from the nature of their contents the period over which they extend may be regarded as practically coincident with the first half of the seventh century. In the pottery a great improvement in technique can be observed, and while some specimens are little better than the older *impasto* wares, others are equal to the best *bucchero* ware of the succeeding period. The improvement in the decoration is not less marked, the rough simple geometrical incised ornament being gradually replaced by graceful and well-executed spirals, and by a system of fan-patterns produced by minute punctures set closely together; but the latter are only found in the most developed examples, and the transition is better marked in the series H 109-128.

This phase of development during the first half of the seventh century is well illustrated in the cemeteries on the ancient sites of Narce and Falerii (Civita Castellana), the contents of which are now in the Museo Papa Giulio at Rome.<sup>2</sup> Together with examples of ordinary black pottery ranging from *impasto* to *bucchero* types, the latter with spirals and other incised patterns, these cemeteries

<sup>1</sup> *Civilisation primitive dans l'Italie*, ii. p. 663, note 7.

<sup>2</sup> See Helbig's *Führer*, 1899 edn., p. v., and his remarks on the arrangement. For a general account of the excavations here, and illustrations of objects similar to those in the Museum collection, see *Mon. Antichi*, iv., *passim*; also Gsell, *Fouilles de Vulci*, pp. 375-400.



have yielded many specimens of pottery of red polished ware, either plain or painted with rude designs in dull white. A remarkable development of this ware is seen in the large caldrons with their high moulded stands, the bases of which are usually perforated with triangular openings. The Museum possesses a representative collection of Faliscan pottery acquired in 1892 (II 86-108; Plate XIII.), including two of the caldrons on stands. These are decorated with heads and necks of Gryphons modelled in the round, and there are traces of patterns painted in white. Of the plain black or rather dark brown pottery, which is transitional in character from *impasto* to *bucchero* ware, some of the forms are typical of this Faliscan fabric, such as the heavy one-handed bowls on high stems.

### ETRUSCAN BUCCHERO WARE.

The third period of Etruscan civilisation is marked by another change in the form of the tombs, which now become large chambers (*a camera*); this change takes place about the middle of the seventh century. Some of these tombs have become famous for their exceptional size and the richness of their contents, such as the Polledrara tomb at Vulci (see below), the Regolini-Galassi tomb at Cervetri, and the Tomba del Duce at Vetulonia. But these as a rule contain little in the way of pottery. They all date from about the end of the seventh century. The *bucchero* ware in its fully developed form is found in the chamber-tombs of the succeeding century, first with the later varieties of Corinthian vases, and with Ionic pottery, then with black-figured vases, and finally with early red-figured wares.

For the typical *bucchero* wares the contents of the necropolis of Chiusi, now collected in the Museum there, are the most valuable for the purposes of study. It is probable that Clusium was the principal, though hardly the sole, centre for their manufacture. There are also good collections in the Archaeological Museum at Florence, arranged partly topographically, partly chronologically.

M. Pottier, in speaking of the transformation of the *impasto* ware into *bucchero*, shows how the volcanic clay, full of impurities, becomes a genuine ceramic clay, homogeneous and carefully prepared, the lustrous black surface being produced by fumigation in a closed furnace, or by covering before baking with a coating of charcoal, after which the vase was carefully polished. The forms are carefully modelled in imitation of metallic originals. The decoration is of two kinds, which, roughly speaking, differentiate the earlier varieties from the later. In the former we find exclusively engraved or incised decoration, produced with a small toothed wheel (in the case of mechanical or running patterns), or with a graving-tool.<sup>1</sup> This form of decoration is usually simple, and confined to two or three conventional motives; but there are a few examples of a more ambitious character, notably the kyathos H 176 and the two sepulchral

<sup>1</sup> On these patterns see Gsell, *Fouilles de Vulci*, p. 477.

masks H 177-178 (Plate XVIII.), in which the same method is employed for all sorts of designs. The reliefs are produced in four different ways: (1) by a pattern rolled out from a cylinder and repeated over and over again to form a narrow frieze round the vase; (2) by designs *à jour*, only employed for the handles and supports of vases; (3) by figures modelled in the round, only used for heads attached to the rims or Caryatid supporting figures; (4) the usual method, by figures or medallions moulded separately and attached to the surface of the vase. We should also mention here the red variety of the bucchero ware, early specimens of which from Falerii have already been noted. It is probably an under-baked variety of the black ware. Many specimens are quite plain, and the ornamentation where it occurs is always in the form of friezes rolled out from a cylinder (see H 179-185).

In the subjects of decoration the regular development from linear designs to human figures may be traced; human subjects are rarely found except on the vases with cylinder-friezes, and even on the later class with applied reliefs mythological scenes or compositions are very rare. Animals and monsters are the usual form of decoration, and these may be compared with the subjects of sixth-century Ionic vases, especially those of the so-called "Pontic" class.<sup>1</sup> Single motives are often repeated in these vases, as in those with cylinder-friezes; of this the amphora presented by Professor Ruskin (H 209) is a good example. The influence of Egypt may be traced in the so-called "Canopic" jars (there is absolutely no authority for this term), in which the cover of the vase is formed by a human head (cf. H 213-216); but the series of large terracotta vases of this type, of which H 245-247 are examples, seems to show that this is a purely local development, traceable from the simple cinerary urn to the completely-modelled figure in the round.<sup>2</sup>

The bucchero vases may be grouped under six distinct headings, in respect of technique and ornamentation,<sup>3</sup> examples of each type being described in the accompanying Catalogue.

(1) Large vases of the caldron type and other forms of red ware; middle of seventh century (H 179-185); see class (3) below.

(2) Cups, bowls, and jugs with incised or punctured patterns, closely related to the *impasto* wares, and found in the later *fossa* and earlier *camera* tombs, together with Proto-Corinthian and Corinthian vases; 650-550 B.C. (H 156-178; Plate XV.). A favourite form is the bowl with straight sides on a high stem, without handles (here called *calix*).<sup>4</sup> These vases disappear with the importation of Attic pottery, and the incised patterns are rarely found on the bucchero vases with reliefs (classes 5, 6), though they occur in class 4.

<sup>1</sup> Gsell, *op. cit.* p. 472; *Rom. Myth.* ii. (1887), p. 171 ff.; Endt, *Ion. Vasenm.*, p. 39.

<sup>2</sup> For the development of these vases see *Mus. Ital.* i. p. 298 ff.; Walters, *Ancient Pottery*, ii. p. 304. They begin about 700 B.C.

<sup>3</sup> Cf. M. Pottier's classification, *Cat. des Vases du Louvre*, ii. p. 321.

<sup>4</sup> Cf. Gsell, *Fouilles de Vulci*, pp. 470, 477.

(3) Vases with friezes produced from cylinders;<sup>1</sup> found in corridor tombs with Corinthian vases; 650-600 B.C. (H 186-196; Plate XVI.). With these must be grouped some examples in red ware (H 182-185) with the same method of decoration. These are contemporary with the 'orientalising' Corinthian vases with animal subjects. The red wares find a parallel in Sicily, and some writers have thought them to be importations; but the two fabrics are not identical, and at most are equally subject to Greek influence.<sup>2</sup>

(4) Vases with supports in form of Caryatid figures, combined with punctured patterns (cf. class 2); 650-550 B.C. (H 197-206).

(5) So-called 'Canopic' vases, and others with heads modelled in the round; 600-550 B.C.

(6) Vases with reliefs modelled separately and applied. This is the largest and latest class of bucchero ware, and is found only in chamber-tombs of 600-450 B.C., together with black-figured vases.

(Examples of classes 5 and 6 are grouped together in the Catalogue under H 207-227; see Plates XVII.-XX.)

The question arises whether the bucchero technique was a local invention, or derived from external sources. Most writers have considered the latter to be the case, and point to the Eastern Mediterranean, where bucchero ware has been found,<sup>3</sup> as at Naukratis and in Rhodes (cf. the examples given in Part I. of this volume).<sup>4</sup> It would certainly seem that this same technique was known and practised in more than one centre. But on the whole it is more likely that in Etruria it was a development from the earlier *impasto* wares, and was only more or less subject to Eastern influences, especially after the introduction of models in metal. The gradual improvement in technique and development of decoration in the pottery of Etruria from the Villanova period onwards may be traced in the specimens comprised in this collection.

[BIBLIOGRAPHY.—Dumont-Pottier, *Céramiques de la Grèce propre*, i. p. 186 ff.; *Gazette Arch.* 1879, p. 98 ff.; Gsell, *Fouilles de Vulci*, p. 445 ff.; Pottier, *Cat. des Vases du Louvre*, ii. p. 309 ff.; Martha, *L'Art Étrusque*, p. 451 ff.; *Arch. Zeit.* 1881, p. 33 ff.]

## POLLEDRARA WARE.

The most remarkable development of Etruscan pottery is exemplified in a small but very important group of vases with painted decoration, of which the most noteworthy specimen is the large hydria found in the Grotta d'Iside or Polledrara tomb at Vulci and now in this collection (H 228). This tomb, which has given its name to the class of pottery under discussion, has usually been assigned, on the evidence of a scarab of Psammetichos I. found therein, to the

<sup>1</sup> See Gsell, *op. cit.* p. 470; *Arch. Zeit.* 1881, p. 33.

<sup>2</sup> See for a discussion on the subject *Arch. Zeit.*, *loc. cit.*; Kekulé, *Terrakotten von Sicilien*, p. 48 ff.; *Bull. de Corr. Hell.* xii. p. 491 ff.; Dumont-Pottier, *Céramiques de la Grèce propre*, i. p. 192.

<sup>3</sup> The so-called Cypriote bucchero (C 192 ff., 1007 ff.) is not really bucchero ware at all, being quite different both in technique and appearance (see p. xiii.).

<sup>4</sup> But two of these are undoubted importations from Etruria, exactly resembling the type H 144-146.

end of the seventh century B.C. The hydria is in form an evident imitation of metal, and though at first sight resembling the bucchero ware, is really quite distinct in technique, the clay being reddish-brown, with a lustrous black slip applied on the surface. The scheme of colouring is very elaborate, three pigments being employed, blue, red, and yellowish-white. The kylix H 229 (Plate XXI.) is of the form of the 'Apollo' bowls from Naukratis (see Part I.), but on technical grounds may be assigned to this class, as it resembles the hydria in the character of the clay and the pigments used for its decoration, but the subject and motives appear to be derived from Naukratis. Other examples of this ware are Berlin No. 1543, Louvre C 617-618, and an unpublished vase from an early sixth-century tomb at Cervetri. The polychrome effect of the decoration of this ware recalls the poros-sculptures found on the Acropolis at Athens, but it is more probable that in this case the notion is derived from Egypt. The Egyptian influence in the contents of this tomb is very strongly marked, as implied by the presence of scarabs and ostrich eggs; the connecting link is undoubtedly Naukratis. As regards the style of the figures on the hydria, local parallels may be noted in the painted terra-cotta panels from Cervetri in the British Museum and Louvre, the reliefs on the terra-cotta sarcophagus (B 630), and those on the base of the bronze bust (*Cat. of Bronzes*, 434) from this tomb. The amphora H 230 (Plates XXII.-XXIII.) seems to belong to a different class of ware, known as 'red painted *impasto*,' examples of which from Cervetri are now in the Louvre;<sup>1</sup> that place was probably the centre of their manufacture. Like the hydria, its decoration is polychrome in character, but unfortunately the colours are much faded, and the designs are now difficult to make out. This ware is much more purely local than that of Polledrara, and shows little trace of outside influence.

The Polledrara hydria has been regarded by Sir Cecil Smith<sup>2</sup> as the result of an Italian attempt to imitate the new bucchero technique, which was now being perfected in Etruria. His conclusion is that the ware is probably local Italian, made at Caere under the combined influence of Ionian and Naukratite imports, acting on an artistic basis principally derived from Corinth. In the treatment of the Theseus scenes on the hydria we may certainly trace a connection with the decoration of the chest of Kypselos.

<sup>1</sup> Pottier, *Cat. des Vases du Louvre*, ii. p. 363 ff.; Walters, *Ancient Pottery*, ii. p. 292.

<sup>2</sup> *I.H.S.*, xiv. pp. 216, 218.



# DIAGRAM EXPLANATORY OF THE TERMS USED FOR PATTERNS ON CYPRIOTE POTTERY.

1. Spiral.		26. Hatched triangle.	
2. Tangent spiral.		27. Lattice triangle.	
3. Running spiral.		28. Hatched square.	
4. Tangent circles.		29. Concentric squares.	
5. Double spiral.		30. Lattice square.	
6. Scale-pattern.		31. Hatched lozenge.	
7. Parallel zigzags.		32. Lattice lozenge.	
8. Zigzags.		33. Concentric lozenges.	
9. Wavy lines.		34. Dotted lozenges.	
10. Cable-pattern.		35. Chain of lozenges.	
11. Engrailed pattern.		36. Network.	
12. Chain of loops.		37. Lattice-pattern.	
13. Ditto.		38. Lattice-chequers.	
14. Tooth-pattern.		39. Chequers.	
15. Parallel curved lines.		40. Oblong chequers.	
16. Arcading.		41. Vandyke pattern.	
17. Concentric circles.		42. Triple chevron.	
18. Concentric arcs.		43. Intersecting chevrons.	
19. Concentric semicircles.		44. Cross-hatched chevron.	
20. Rosette of dots.		45. Lattice-chevron	
21. Dotted cross.		46. Group of chevrons.	
22. Maltese cross.		47. Herringbone pattern.	
23. Ditto.		48. Hatchings.	
24. Hooked cross.		49. Cross-hatchings.	
25. Shell.		50. Ladder-pattern.	



# THE POTTERY OF CYPRUS.

C 1-1040.

## I. THE BRONZE AGE WARES. (C 1-330).

### A. PRE-MYCENAEAN (C 1-105).

#### 1. PRIMITIVE POTTERY, UNORNAMENTED (C 1-34).

(Cf. *Cyprus Mus. Cat.* I. 1. a).

C 1-34. Unpainted red ware; surface sometimes blackened by smoke. Bowls, bottles, cooking-pots (often on three feet), composite and fantastic forms. C 8 has an incipient accidental base-ring, and shows how this innovation might have been suggested. The hook-handle of C 9 suggests a metal origin. The rapid development of technique in the successive groups (C 1-17, C 18-34, C 35-58, and C 59-85) should be noted. See *Cyprus Mus. Cat.*, p. 36.

#### (a) EARLIER AND RUDER VARIETIES (C 1-17).

C 1. MILK-BOWL. Ht.  $9\frac{1}{2}$  in.; diam. 21 in. From Phoenikiais, Dali; excavated by M. Ohnefalsch-Richter, 1884.

Nearly conical but slightly flattened at base. Hand-made, but technique fairly good; dark red clay, the surface covered with slip which has been slightly burnished. The principal handle consists of a curved projection slightly below the lip, flat on the upper surface, convex below, pierced vertically with two large holes; between them is a strengthening piece raised to the level of the lip with a slight circular depression, suggesting a finger-print, in the centre. The side of the bowl is pierced at points slightly lower than, and corresponding to, the holes in the projection. Opposite is a similar projection, oblong but unpierced, decorated on upper surface with a row of deep incised grooves. Midway between these on each side are two small projections pinched out on the level of the lip, grooved.

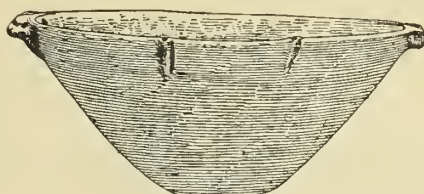


Fig. 1 = C 1.

[Cf. *Athen. Mitt.*, XI., p. 230, Beilage 2, fig. 3.]

- C 2.** MILK-BOWL with spout. Ht. 7 in.; diam.  $15\frac{3}{4}$  in. From Agia Paraskevi, Nicosia. Presented by Col. Falkland Warren, R.A., 1888. *Class. Review*, 1888, p. 266.

Nearly hemispherical, apparently hand-made, edge irregular; even brick-red tone throughout and in fractures. Clay badly levigated and tending to crack in firing. Tubular spout springing from midway up side and rising obliquely to level of lip. Opposite the spout is a projection pinched out slightly below the lip, pierced vertically with two holes for suspension.

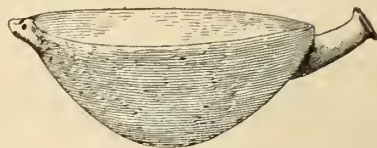


Fig. 2 = C 2.

[Cf. *Cyprus Mus. Cat.*, No. 16.]

- C 3.** MILK-BOWL, as preceding, but spout semi-tubular, breaking into lip. Ht. 5 in.; diam.  $11\frac{1}{4}$  in. Similarly acquired. *Class. Review*, 1888, p. 266.

The base is slightly flattened so that the bowl rests on the flat, but not level. The handle starts from a ridge  $3\frac{1}{2}$  in. wide, slightly raised above the level of the lip, and is vertical. On the exterior are irregular patches of black, caused by unskilful firing.

[Cf. *Cyprus Mus. Cat.*, Nos. 12-15.]

- C 4.** AMPHORA. Ht. 5 in. Phoenikiais (M. O.-Richter), 1884.

Clay brick-red to brown; very roughly modelled; no foot; body nearly hemispherical. The surface is left rough without slip or burnish.

[Cf. *Cyprus Mus. Cat.*, p. 44, Nos. 186 ff.]



Fig. 3 = C 4.

- C 5.** AMPHORA. Ht.  $5\frac{1}{4}$  in. Similarly acquired.

Similar to preceding, but with three roughly-modelled stumps for feet. One handle and lip partly broken away. Clay very badly levigated; burnt (probably in an open fire) on one side to a deep black.

[Cf. *Cyprus Mus. Cat.*, p. 44, Nos. 180 ff.]

- C 6.** OINOCHOE. Form 6 (nearly). Ht. 14 in. Similarly acquired.

Technique as before, but surface fairly uniform, red and smooth. Egg-shaped body, tall narrow neck with ring-handle at junction of neck and body; opposite it slightly lower down, a small pierced projection in form of a half-ring.

[Cf. *Cyprus Mus. Cat.*, p. 44, Nos. 140-145, 147.]

- C 7.** JUG. Form 6 (nearly). Ht.  $7\frac{1}{4}$  in. Similarly acquired.

Deep red colour. Surface fairly smooth; seems to have been polished, but is now mostly dull. The lower part of the body and the upper part of the handle are greyish-black, probably as the effect of unskilful firing. The body is nearly globular, without any form of base; the neck is tall and tubular,



Fig. 4 = C 7.

with arching handle to the full height; on the opposite side from the handle is a pinched-out excrescence at the junction of neck and body, not pierced.

- C 8. JUG. Form 10 (nearly). Ht.  $4\frac{1}{2}$  in. Similarly acquired.

Rough technique; seems to have had a burnished slip which is now mostly dulled. The base was slightly flattened while the clay was soft, and the weight has caused the clay at the edge of this to stand up slightly, so that an incipient base-ring is formed. The handle rises above the level of the lip to a sharp elbow.



Fig. 5 = C 9.

- C 9. JUG. Ht.  $8\frac{1}{2}$  in. Similarly acquired.


Wide neck; angle between shoulder and body; thumb-piece on handle (cf. C 47). Hand-made, but better technique than the preceding; clay brownish-drab; surface irregular, with slip coloured mostly black, but beneath the foot (which is not perfectly flat) and on and beside the handle the colour is brick-red.

[Cf. *Cyprus Mus. Cat.*, p. 43, Nos. 111 ff.]

- C 10. JUG or FLASK. Form 7. Ht.  $6\frac{1}{4}$  in. From excavations at Curium (Turner Bequest), 1895; tomb 98.

Globular body with long neck, beak-like mouth, and thick handle; rounded base. Coarse buff-coloured ware with red polished slip, much worn. Lip damaged.

- C 11. JUG. Form 95 (nearly). Ht.  $6\frac{3}{8}$  in. From excavations at Maroni, 1897; tomb 1.

Red clay with dark brown slip. Trefoil lip (chipped) and flat handle; ridge at base of neck; rounded base. On the handle, at top and bottom, are deeply-incised characters: .

- C 12. CUP. Form 1. Ht. 4 in. Phoenikiais (O.-Richter), 1884.

Rough technique, as C 6 ff., but exterior is to some extent smoothed, and seems to have had a slip, but not burnish. On the upper side of the handle are three incised longitudinal grooves; and opposite to the handle, a pinched-up piece on the level of the lip, with two grooves on the upper surface.

[Cf. *Cyprus Mus. Cat.*, p. 44, Nos. 140-145, 147, 186 ff.]

- C 13. CUP ON THREE FEET. Form 1, with feet. Ht. 7 in. Similarly acquired.

Deep brick-red clay; otherwise as preceding. The form is the same, but in this instance mounted on three roughly-modelled cylindrical legs. The handle is plain and heavy, and opposite it on the lip is a slight pinched-up piece with a V-shaped groove in the centre, as if for a cord.

[Cf. *Cyprus Mus. Cat.*, p. 44, Nos. 180 ff.]



- C 14. CUP. Ht. 3 in. Similarly acquired.

Very roughly modelled; coarse red clay with slip. Body globular, with rim curving inwards and rounded base; loop-handle (broken) and tubular spout.

- C 15. BOWL. Form 83. Ht.  $2\frac{1}{4}$  in.; diam.  $4\frac{3}{4}$  in. From Agia Paraskevi, Nicosia. Presented by Col. Falkland Warren, R.A., 1888.

Hemispherical, flattened at base. Red clay and slip; carefully modelled except rim, which is left rough.

- C 16. OINOCHOE. Form 95 (nearly; cf. C 11). Ht.  $8\frac{1}{8}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 83.

Red clay and slip, the latter varying in tone and quality. Trefoil lip and flat handle; no base-ring; well modelled.

- C 17. FLASK. Ht.  $3\frac{1}{8}$  in. From excavations at Klavdia, near Larnaka, 1899; tomb 21.

PLATE I.

Globular body; short cylindrical neck with lip and small ring-handle at base. Light red clay with deep red slip, discoloured by fire.

#### 1. (b) TECHNIQUE MORE ADVANCED (C 18-34).

- C 18. FUNNEL. Form 4 with stem. Ht. to top of handle, 7 in.; diam.  $5\frac{1}{4}$  in. Phoenikiais (O.-Richter), 1884. PLATE I.

Part of lip opposite handle restored. Hand-made; red clay; surface rough, hardly polished. In form of flattened hemisphere (as C 21 ff.) on narrow stem; at the top of the handle, a V-shaped depression.

- C 19. CUP. Ht. with handle,  $6\frac{1}{2}$  in.; diam.  $3\frac{1}{4}$  in. From Agia Paraskevi, Nicosia. Presented by Col. Falkland Warren, R.A., 1888. *J.H.S.*, XVII., p. 71.

Technique somewhat improving, but still without foot or base; black patches on surface, as C 3; surface covered with a slip and burnished. Body nearly globular, with high arching handle; on the side opposite to the handle, slightly below the lip, is a rudimentary handle formed by a projection pierced horizontally (a "string-hole").



Fig. 6 = C 19.

[Cf. *Cyprus Mus. Cat.*, p. 44, Nos. 140-145, 147.]

- C 20. BOWL. Form 2. Ht.  $1\frac{3}{4}$  in.; diam.  $3\frac{3}{4}$  in. Similarly acquired. *J.H.S.*, XVII., p. 71.

Hand-made; clay of lighter colour; surface burnished. Form hemispherical, slightly flattened at base to allow of its standing upright; on the lip has been a handle (now partly broken away) formed of a flat strip of clay pinched outward and upward, pierced horizontally.

[Cf. *Cyprus Mus. Cat.*, Nos. 1-4.]

- C 21.** BOWL. Form 4. Ht.  $4\frac{1}{2}$  in.; diam. 5 in. Phoenikiais (O.-Richter), 1884.  
Well modelled; polished dark red slip. Hemispherical form, somewhat deep, with horned handle and rounded base. Rim damaged.
- C 22.** BOWL, similar. Form 4. Ht. 5 in.; diam.  $5\frac{1}{4}$  in. Similarly acquired.  
Rim damaged.
- C 23.** BOWL, similar. Form 4. Ht. 3 in.; diam.  $3\frac{1}{2}$  in. Similarly acquired.  
On the side of the rim opposite the handle, a small pierced projection.
- C 24.** BOWL, similar. Form 4. Ht.  $6\frac{1}{4}$  in.; diam. 5 in. Similarly acquired.  
Deeper than the preceding; on rim opposite handle, a small projection.
- C 25.** BOWL. Form 3. Ht.  $5\frac{1}{8}$  in.; diam.  $5\frac{1}{2}$  in. Similarly acquired.  
Well-polished red slip; as the last throughout, but with plain loop-handle.
- C 26.** BOWL, similar. Form 3 (nearly). Ht.  $5\frac{1}{4}$  in.; diam.  $4\frac{1}{2}$  in. Similarly acquired.  
Thin red slip; roughly modelled. Much shallower than the preceding; large thick loop-handle at right angles to edge. Rim damaged; handle repaired.
- C 27-34.** EIGHT BOWLS. Form 2. Diam. 4 to  $4\frac{3}{4}$  in. From Agia Paraskevi, Nicosia. Presented by Col. Falkland Warren, R.A., 1888.  
Hemispherical form, with small projection on rim, but no handle. All carefully modelled, with polished red slip.

#### A. 2. ORNAMENTED VARIETIES (C 35-99).

(a) WITH ORNAMENT IN RELIEF (C 35-43; cf. *Cyprus Mus. Cat.* I. 1 (c)).

Technique still somewhat rough, the patterns somewhat vaguely indicated. C 39-43 may be considered to belong technically to the later group C 86 ff. ("black slip ware").

- C 35.** AMPHORA. Form 8 (nearly). Ht.  $8\frac{3}{4}$  in. From Agia Paraskevi, Nicosia. Presented by Col. Falkland Warren, R.A., 1888.

Careful technique; deep red, even tone; fine smooth slip, and burnished surface. Body widening towards base; small handles at base of neck, which is straight; the lip projects slightly. In the centre of the neck and shoulder on each side is a narrow horizontal strip,  $1\frac{1}{8}$  in. long, of raised cable-pattern. The base is slightly flattened, but the vase does not rest evenly upon it.

[Cf. *Cyprus Mus. Cat.*, p. 45, No. 203 ff.]

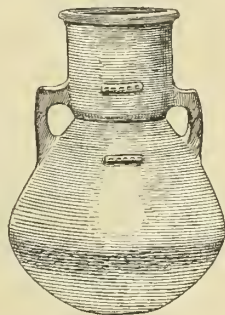


Fig. 7 = C 35.

- C 36.** AMPHORA. Form 8 (nearly). Ht.  $6\frac{1}{2}$  in. Phoenikiais (O.-Richter), 1884.

Careful technique; deep red colour; has been subjected to heat which has partly destroyed and shattered the surface. The body is straight-sided with rounded base; wide neck without lip; small thick handles on shoulder, sharply pointed above.

Raised decoration: on neck and body, four horizontal bands of cable pattern; in the centre between each pair, a raised ring. On the level of the handles and also round the upper part of the body is engraved a zigzag; and down each handle runs a line terminating below in a zigzag, both engraved.



Fig. 8 = C 36.

- C 37.** AMPHORA. Ht.  $7\frac{3}{4}$  in. From Agia Paraskevi, Nicosia. Presented by Col. Falkland Warren, R.A., 1888. *J.H.S.*, XVII., p. 71.

Good technique; deep red even tone, but one side black from bad firing; surface burnished. Body in form of oblate spheroid; straight neck with lip, and arched handles of two ribs on shoulder; base not flattened.

Ornament in relief: round the body and neck, sets of two or three plain lines alternating with pairs of zigzags; on upper surface of lip and handles, a zigzag; within each handle runs a pair of straight lines vertically from neck to base, and a group of three from each insertion of the handles downwards.

[Cf. *Cyprus Mus. Cat.*, p. 45, No. 206.]



Fig. 9 = C 37.

- C 38.** ARYBALLOS. Form 5 (nearly). Ht.  $5\frac{1}{4}$  in. 1868 (Pierides).

Careful technique; reddish-drab clay with deep red slip, which tends to flake off. Body in form of oblate spheroid with rounded base; narrow neck with projection at base and funnel-shaped mouth; ring-handle with two projecting pieces on top and handle-ridge.

Ornament in relief: on the shoulder two plain bands; above and below, a band of tangent-circles suggesting cable-pattern.



Fig. 10 = C 38.

- C 39.** JUG. Ht.  $4\frac{1}{2}$  in. Phoenikiais (O.-Richter), 1884.

Drab clay covered with dull greyish-black slip, both outside and halfway down inside, which tends to flake away; carefully modelled, but not on the wheel. Body squat, with wide neck and plain rim; handle looped in the form of a C. At the base of the neck opposite the handle, and immediately below the lower insertion of the handle, are projecting string-holes, pierced horizontally; modelled lip.



Fig. 11 = C 39.



Ornament in relief: round neck and body a band of zigzag; on neck and shoulder, plain lines; down handle and round upper surface of lip, a wavy line; on each side of the string-hole opposite the handle, a pair of vertical lines.

[Cf. *Cyprus Mus. Cat.*, p. 43, Nos. 120-125.]

C 40. BOTTLE. Form as C 17. Ht.  $4\frac{3}{4}$  in. Similarly acquired.

PLATE I.

Similar in technique and ornament to the preceding; slip much flaked away. Form apparently derived from a gourd; body widening towards base, which is rounded; at the base of the neck, which is tubular and irregularly shaped, a projecting string-hole, pierced horizontally.

Round the body, wavy band; round neck and shoulder, three groups of plain lines.

[Cf. *Cyprus Mus. Cat.*, p. 44, Nos. 151-160.]

C 41. BOTTLE. Form as C 17. Ht.  $3\frac{3}{8}$  in. Similarly acquired.

Similar to the preceding, but colour mostly dark brown, tending on base to brick-red. Globular body; narrow neck with funnel-shaped mouth; small ring-handle.

Similar ornament (wavy band between plain lines).

C 42. ARYBALLOS. Form 5. Ht. 3 in. Similarly acquired.

Similar to preceding but with black slip as C 39-40. Globular body with ring-handle, from the top of which a high hook rises.

Round body, band of zigzags; on shoulder, plain lines.

[Cf. *Cyprus Mus. Cat.*, p. 44, Nos. 151-160.]

C 43. ARYBALLOS, as preceding. Form 5. Ht.  $3\frac{3}{8}$  in. Similarly acquired.

Surface a uniform drab; does not seem to have had a coating of colour, or if it had, has lost it completely.

Patterns as last.

2. (b) WITH INCISED DECORATION (C 44-99.) Cf. *Cyprus Mus. Cat.* I. 1 (b).

(a) *Earlier and ruder varieties* (C 44-58; see also C 1019).

Technique showing a considerable advance on C 1-18, but still much inferior to that of the succeeding class of incised ware; the patterns are coarse and the red slip dull and of inferior quality.

C 44. MILK-BOWL. Ht. 5 in.; diam.  $8\frac{1}{4}$  in. Phoenikiais (O.-Richter), 1884.

Rough technique. Form as C 1-3, but without spout or handle; in place of these, four equidistant projections rising outward from the lip, two nearly square in form with upper edge scooped out, the other

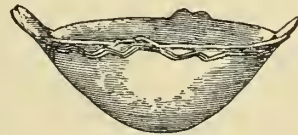


Fig. 12 = C 44.

two (at the opposite diametrical points) slightly smaller and lower. On both faces of these projections and on the exterior (running round just below the lip) is an engraved band consisting of three parallel zigzag lines. The lower surface is not flattened.

[Cf. *Cyprus Mus. Cat.*, Nos. 41-43.]

- C 45.** ONE-HANDLED CUP. Form 3. Ht. of bowl,  $2\frac{1}{2}$  in.; with handle,  $4\frac{1}{2}$  in.; diam.  $5\frac{1}{4}$  in. Similarly acquired.

Technique as last; unpolished; black patches on surface, as in C 3. Flattened hemispherical form with high-looped handle; on the lip opposite the handle is a slightly raised knob, as if remains of a pierced projection. Round the exterior, just below the lip, a horizontal running zigzag, and a similar pattern on the upper surface of the handle.

[Cf. *Cyprus Mus. Cat.*, Nos. 27-29.]

- C 46.** BOWL. Form 3. Ht.  $5\frac{1}{2}$  in.; diam.  $6\frac{1}{2}$  in. Similarly acquired.

Form as last, with slightly recurved rim (cf. C 25-26). Thin red slip. Handle repaired. Round the exterior below the rim, is incised a zigzag line.

- C 47.** JUG. Ht. 10 in. Similarly acquired.

Finer technique, though hand-made; clay finely-ground and deep brown. The surface is covered with a slip which is reddish-black all over except in the part below the handle on right, which is bright brick-red. Patterns engraved before the slip was applied. The body widens out towards the base; the lip is bent outwards all round and downward to form a spout; at the top of the handle, which is oblong in section, a high hook rises (cf. C 9; part broken away); at the base of the neck opposite the handle are two pinched-out excrescences, one above the other.

The decoration consists chiefly of groups of three parallel wavy lines which run round the interior of the lip and neck, from the spout vertically down the neck and body, and similarly from the top of the handle; also from the base of the handle round the body to the front.

[Cf. *Cyprus Mus. Cat.*, p. 43, No. 111 ff.]



Fig. 13 = C 47.

- C 48.** JUG. Form 6. Ht. 7 in. Similarly acquired.

Very rough, but with a fine slip which has been polished but is now mostly faded. Globular body with long narrow neck and funnel-shaped mouth; thick ring-handle. On the upper part of the body opposite to the handle is a horizontal raised strip,  $1\frac{1}{4}$  in. long and  $\frac{1}{4}$  in. wide, which may have been impressed with a cable-pattern. On the neck and handle are vertical bands of engraved zigzags.

- C 49.** JUG. Form 11. Ht. 5 in. From Agia Paraskevi, Nicosia. Presented by Col. Falkland Warren, R.A., 1888. *J.H.S.*, XVII., p. 71.

Same technique as preceding, but the surface has suffered. Form as last, but wide spreading mouth, and handle set higher.

Decoration in engraved lines : on the neck, a band of zigzag between groups of plain lines ; on the body, two similar bands of zigzag ; below them a band of cable, the loops filled alternately with dots and hatched lines ; below this, a band consisting of three parallel zigzags.

[Cf. *Cyprus Mus. Cat.*, p. 42, Nos. 63-72.]



Fig. 14 = C 49.

- C 50.** JUG, as last. Form 11. Ht.  $4\frac{1}{2}$  in. 1868 (Pierides).

Similar technique, but better preserved ; the entire surface covered with polished red slip.

Engraved decoration : on the neck, a band of zigzag above a band of dots. On the body (1) hatched diamonds linked by zigzags ; (2) below, a triple zigzag, in each space a hatched diamond, some of the hatched lines being dotted. The different patterns are separated by horizontal bands consisting of groups of three lines.

- C 51.** JUG. Form 7. Ht.  $4\frac{3}{4}$  in. Phoenikiais (O.-Richter), 1884.

PLATE I.


As the preceding ; good technique ; the colour, a deep red, is evenly distributed ; slight polish. Globular body without base ; narrow neck with beak-shaped mouth.

Engraved decoration : on the body, two broad bands consisting of sets of four parallel zigzags ; these are bordered by groups of three plain lines, which are drawn also on neck and handle.

[Cf. *Cyprus Mus. Cat.*, p. 44, No. 165. It is worth noting that this form of jug tends to approximate to the Cycladic type of "duck-jug" with vertical spout.]

- C 52.** JUG. Form 7. Ht.  $4\frac{1}{4}$  in. 1868 (Pierides).

Similar to preceding, but has spout curving outward ; technique similar, but uneven firing.

Engraved decoration : on neck a zigzag ; on shoulder, a group of three parallel wavy lines ; below, a series of patterns composed of concentric circles, horizontal hatching, and columns of dots . The borders composed of groups of three plain lines, as before.

- C 53.** JUG. Form 46. Ht.  $6\frac{1}{8}$  in. 1868 (Pierides).

Deep red on surface, which seems to have been burnished, but is now dull and discoloured. Cylindrical body, considerably flattened, rounded at base, with shoulder set at a sharp angle ; narrow neck with trough-shaped mouth, and looped handle.

Engraved decoration : round the neck, a zigzag of three parallel lines between pairs of straight lines. On the body, patterns of hatched triangles and

groups of parallel zigzags running vertically down, with borders of single lines on both sides.


- C 54.** JUG. Form 10. Ht.  $4\frac{1}{4}$  in. Phoenikiais (O.-Richter), 1884.

Inferior red slip, worn in parts; light red clay. Globular body; narrow neck with spreading lip, and flat broad handle. Lip damaged.

Incised patterns: on handle and neck, bands of parallel lines; on body, alternate bands of straight and zigzag lines.

- C 55.** FLASK. Form 5 or 14 (?). Ht.  $2\frac{5}{8}$  in. From excavations at Curium (Turner Bequest), 185; tomb 98.

Red clay; slip worn away. Spherical body; small projection on side opposite handle, and hole pierced in base of neck. Neck and handle broken off.

On the body, incised patterns: horizontal strokes round base of neck; below, pattern ; one set of vertical lines has cross-hatchings.

- C 56.** JAR or FLASK. Form 8. Ht.  $3\frac{7}{8}$  in. From excavations at Klavdia, near Larnaka, 1899 (tomb A. 27).

Buff clay with red polished slip. Globular body with straight neck and plain rim; at base of neck each side a small solid handle pierced with two holes, and two pierced ear-handles on body.

On the neck and upper part of body, parallel bands of incised patterns (oblique strokes in groups or single zigzags); on the lower part of the body, zigzags of parallel lines and oblique strokes.

- C 57.** JAR. Form 12. Ht. 5 in. Presented by A. W. Franks, Esq., 1879.

Spherical body; short cylindrical neck with lip and two small ear-handles at base. Dark red polished slip, much worn. Round inside of lip, short incised lines; round neck, patterns of hatchings between parallel lines, and three parallel lines on each side at base. Round the body, two rows of triple chevrons, with occasional groups of short strokes above and below; between these, a band of three parallel lines (not continuous), on either side of which are triple curved lines enclosing two rows of dots at intervals. All the patterns are deeply incised.



Fig. 15 = C 57.

- C 58.** VASE IN FORM OF COW'S HORN. Length  $6\frac{3}{8}$  in. From Agia Paraskevi, Nicosia. Presented by Col. Falkland Warren, R.A., 1888. *J.H.S.*, XVII., p. 71; *Class. Review*, 1888, p. 166.

Red clay, unpolished surface. To the actual form of the horn a slightly projecting lip has been added, which is pierced with two adjacent holes for suspension. Round the base of the lip, three engraved lines; the entire surface of the horn is scored with short



Fig. 16 = C 58.



groups of hatchings at right angles to the main axis, arranged in a rough network pattern, in imitation of the rugosities of the horn in nature.

[A similar vase from Cyprus is described in *Arch. Anzeiger*, 1892, p. 170, No. 169; cf. also A 27 in Louvre.]

2. (b). ( $\beta$ ) *Advanced technique with white lines* (C 59-85).

Fine black and red highly-polished ware with elaborate engraved patterns filled with white. A characteristic feature of the engraved decoration is the hatched square set on end; a desire to cover the whole field is also to be noted, as is the treatment of the base as a separate field for ornament. This is a new feature, but characteristic of early Cycladic pottery, reappearing in the later class C 258 ff.

- C 59. BOWL. Form 2. Ht.  $1\frac{1}{2}$  in.; diam. 5 in. From Agia Paraskevi, Nicosia. Presented by Col. Falkland Warren, R.A., 1888. *J.H.S.*, XVII., p. 72, fig. 8.

Fine close clay, black all through, surface highly polished. Ornament deeply engraved and filled with white gypsum (?). Hemispherical form with narrow rim and small ring-handle on one side.

Round the lip a hatched band, and below it a zigzag; below this, two hatched bands within lines. The base is treated as a separate field for design; it has a circle formed by a hatched band, as before, crossed diametrically by two similar hatched bands.

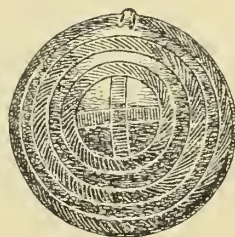


Fig. 17 = C 59.

- C 60. BOWL. Form 2. Ht.  $2\frac{1}{4}$  in.; diam. 4 in. Similarly acquired. *J.H.S.*, XVII., p. 72; Walters, *Ancient Pottery*, I., pl. xi., 4. PLATE I.

Technique as preceding. In form of half an oblate spheroid, without rim; small pierced projection for handle.

Round the upper part are two broad bands with groups of hatching so arranged that the hatching of the lower band comes under the intervals of the upper. Below, a broader band, in which are alternately a double zigzag filled

with hatching and pairs of triangles joined at their apex, also hatched



These bands are separated by pairs of lines, and round the base is a series of concentric circles.

- C 61. BOWL. Form 2. Ht.  $2\frac{1}{4}$  in.; diam.  $4\frac{1}{2}$  in. Similarly acquired. *J.H.S.*, XVII., p. 72.

Technique and ornament as last, but bright red glaze.

Round the rim, zigzag line between bands of four straight lines; from the rim parallel hatched bands pass across the bottom of the bowl from side to side.

[Cf. for this and the following, *Cyprus Mus. Cat.*, p. 41, Nos. 7-11.]



**C 62.** BOWL. Form 2. Ht.  $2\frac{1}{2}$  in.; diam.  $4\frac{5}{8}$  in. Similarly acquired. *J.H.S.*, XVII., p. 72. **PLATE I.**

Form as last, but base more pointed; similar technique and ornament. The upper part on one side, including nearly half the rim, has flaked away; this abrasion, however, makes it possible to see how deep the engraving has penetrated, and that the gypsum filling is not merely accidental.

Round the lip a double zigzag between plain lines; below, a series of ornaments formed by four hatched triangles joined at their apex, alternate with detached strips composed of two horizontal and opposed zigzags between



lines . Round the base a series of concentric circles, on which is a



double zigzag.

**C 63.** BOTTLE or FLASK. Form 9. Ht.  $16\frac{1}{2}$  in. Similarly acquired. *J.H.S.*, XVII., p. 72.

Similar technique and ornament to preceding; surface an even deep red; beneath the burnished slip are a number of irregular pit-marks in the surface, as if the vase had been wrapped in something while soft. Body nearly globular; long narrow neck with funnel-shaped mouth and small handle at base of neck, and string-handle opposite.

The neck is equally divided by groups of three horizontal lines, and round the upper part is a double zigzag; on the body on each side a detached vertical strip of triple zigzag.

[*Cf. Cyprus Mus. Cat.*, p. 42, No. 52.]

**C 64.** BOTTLE or FLASK. Form 9. Ht.  $9\frac{1}{2}$  in. Similarly acquired.

As the last, but brilliant technique; the colour is generally red, but tends to become a yellow-ochre tint in parts. Form as last; at the base of the neck opposite the handle is the usual loop, and slightly below it on the body is a second loop.

On the neck and handle are groups of horizontal lines at regular intervals; round the shoulder and base, broad strips of similar pattern; between these are vertical patterns, alternately a zigzag formed of groups of parallel lines, and a chequer-pattern between pairs of vertical lines.

[*Cf. Cyprus Mus. Cat.*, p. 42, No. 62.]



Fig. 18 = C 64.

**C 65.** BOTTLE or FLASK. Form 11. Ht.  $6\frac{1}{2}$  in. Similarly acquired. *J.H.S.*, XVII., p. 72; Walters, *Ancient Pottery*, I., pl. xi., 7.

Similar technique; even tone of red tending to orange; fine polish. Engraved decoration filled with gypsum. Form as last, but smaller mouth and larger handle; no projections at base of neck.

Groups of concentric circles arranged in zigzag form round the body, and joined by groups of parallel lines; in



Fig. 19 = C 65.

the intervening spaces, strips of hatching; the base is undecorated; round the neck, two groups of four parallel lines.

- C 66.** BOTTLE or FLASK. Form 11. Ht.  $5\frac{1}{4}$  in. Similarly acquired. *J.H.S.*, XVII., p. 72.

Similar in form, technique, and ornament to the preceding; uniform light orange colour.

Round the body, two bands of squares joined at the angles and hatched obliquely, bordered above and below by bands of four parallel lines; round the neck, groups of lines.

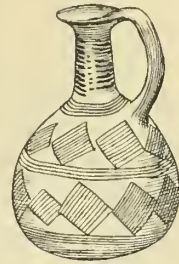


Fig. 20 = C 66.

- C 67.** BOTTLE or FLASK. Form 11. Ht.  $5\frac{1}{2}$  in. Similarly acquired. *J.H.S.*, XVII., **PLATE I.** p. 72.

Similar form, technique, and ornament; uniform deep red colour.

The body is divided into vertical narrow bands by equidistant pairs of lines; every third space has two squares like those of the preceding vase, set one above the other; the remaining spaces are filled with groups of parallel lines arranged in a zigzag. On the neck, vertical strips of hatching.

- C 68.** BOTTLE or FLASK, similar. Form 11. Ht.  $5\frac{3}{4}$  in. *Phoenikiais* (O.-Richter), 1884.

Similar form, technique, and ornament; deep red colour, tending to orange; the engraved decoration is rather more refined.

The neck and shoulder are occupied with groups of four parallel lines, equidistant. Round the body, a zigzag line; the Vs are filled with horizontal hatching; the alternate spaces have each a single hatched square as on C 65; below, four single lines.

- C 69.** BOTTLE or FLASK. Form 11. Ht.  $5\frac{3}{4}$  in. From *Agia Paraskevi*, Nicosia. Presented by Col. Falkland Warren, R.A., 1888. *J.H.S.*, XVII., p. 72.

Similar technique and ornament; form somewhat coarser; fine uniform deep red colour, with brilliant polish.

Ornament round neck and base as preceding; on body alternately a zigzag formed of groups of six parallel lines, and vertical bands formed of short horizontal lines; in the interstices occasionally vertical strips of short oblique hatching.

- C 70.** BOTTLE or FLASK on three feet. Form 11 (with feet). Ht.  $5\frac{1}{4}$  in. Similarly acquired.

Form as before with the addition of the feet; similar technique and ornament; deep brown colour tending to black; fine polish.

Neck and base as preceding; round body a band of zigzags formed by groups of parallel lines, the angles joined with horizontal bands of dots; this is bordered above and below with a group of plain lines.



Fig. 21 = C 70.

- C 71.** GOURD-SHAPED BOTTLE or FLASK, with double spout. Ht.  $11\frac{3}{4}$  in. From the Cesnola Collection. Presented by A. W. Franks, Esq., 1871.

Similar technique and ornament; deep red uniform tone. Body nearly globular, with handle, and wide neck branching into two trough-shaped spouts.

On neck and handle, bands of horizontal lines; on body, alternately a double zigzag filled with hatching, and an ornament composed of three pairs of hatched triangles conjoined at the apex, with bases resting on pairs of vertical lines. Above and below, groups of horizontal lines.

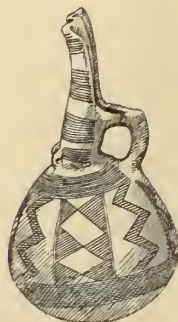


Fig. 22 = C 71.

- C 72.** AMPHORA. Ht.  $10\frac{1}{2}$  in. From Agia Paraskevi, Nicosia. Presented by Col. Falkland Warren, R.A., 1888. *J.H.S.*, XVII., p. 73, fig. 9.

Technique and ornament as before; deep red colour, tending to orange. Wide squat body with rounded base and wide neck; the handles are broad and splaying, oblong in section. The lip has had four equidistant projections upward; of these the two above the handles are plain, the others are large, rectangular, and each pierced with three string-holes; a small projection, pierced for a string-hole, is attached at the base of the neck over the handles.

Round the neck, a double zigzag hatched; on the shoulder, a narrow band filled with groups of oblique hatching set alternately in reverse directions. On the body, a series of vertical strips of pattern: sets of concentric squares joined at the angles and bisected by a single vertical line; similar smaller squares with hatching; concentric circles; and concentric semicircles arranged zigzag-fashion between two groups of vertical lines. Beneath each handle are groups of lines disposed so as to form two panels, one above the other; in the upper is one hatched square as before, in the lower, two joined.



Fig. 23 = C 72.

- C 73.** AMPHORA. Form 8. Ht. 13 in. Similarly acquired. *J.H.S.*, XVII., p. 73.

Similar technique and ornament; uniform tone, deep red to orange. Body in form of oblate spheroid, with rounded base and wide neck narrowing above; the vertical handles have a slight horn-shaped projection upward at the top.

Round the neck and lower part of the body, bands of hatched rectangles set corner to corner; on the shoulder a band of cross-hatching; on the body, groups of lines arranged in a zigzag, with horizontal bands of similar lines in the interstices; on the handles, strips of hatching, and between them, a row of dots.



Fig. 24 = C 73.

[Cf. *Cyprus Mus. Cat.*, p. 45, No. 199.]



- C 74.** BOTTLE. Form 12. Ht.  $4\frac{3}{4}$  in. Phoenikiais (O.-Richter), 1884.

Similar technique and ornament; uniform deep red. Form as last, but with string-holes in place of handles.

Round neck and body, zigzag as in preceding; in the interstices of the lower band, single hatched squares.



Fig. 25 = C 74

- C 75.** BOTTLE. Form 13. Ht.  $4\frac{1}{2}$  in. Probably from Phoenikiais, 1884.

An unusually fine example of this series; the form is carefully modelled, with thinner wall than most of the class; the polish is brilliant, and (apparently with intention) has been fired in such a way that the base and about one-third of the body is deep red to orange, all above is jet-black. Form as last, but no handles; neck very narrow, with spreading lip, pierced with two minute holes, close together.

Round the body, two bands of zigzags alternately plain and hatched (see Fig. 26); round the neck, two zigzags between straight lines.



Fig. 26 = C 75.

[Cf. *Cyprus Mus. Cat.*, p. 43, Nos. 75-80.]

- C 76.** PYXIS, of elliptical form with lid. Ht. with lid, 5 in.; l.  $10\frac{1}{2}$  in. 1876 (Cesnola). Murray, *Handbook of Gk. Archaeol.*, pl. i., No. 15; O.-Richter, *Kypros, Bible and Homer*, pl. 35, No. 1.

Similar technique and ornament. The body at its narrowest point is pierced at the top on each side with a string-hole, and corresponding holes are made in the lid; the base is rounded.

The body is covered with a net-like ornament divided by three groups of horizontal lines; the knots are represented by groups of concentric semicircles arranged alternately above and below these lines; these are joined by groups of short parallel oblique lines. On the base, four groups of similar lines radiating from a central empty space.

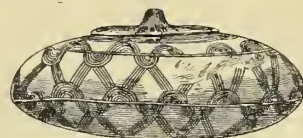


Fig. 27 = C 76.

[Cf. *Cyprus Mus. Cat.*, p. 46, No. 230; O.-Richter, *Kypros*, pl. 216, No. 32; *Athen. Mitt.*, XI., p. 230, Beilage 2, 11.]

- C 77.** JUG. Form 10. Ht. 4 in. Phoenikiais (O.-Richter), 1884.

Drab clay with lustrous red slip, worn in places. Globular body; wide straight neck with plain rim, and thin handle (repaired).

On the neck is incised a zigzag between parallel lines; on the body, a band of oblique hatched lines between sets of four parallel horizontal lines



- C 78.** JUG. Form 10. Ht.  $4\frac{1}{2}$  in. Similarly acquired.

Bright red polished slip. Form as last; narrow neck with spreading lip. Mouth and handle repaired.

Incised patterns: neck as last; on the body, seven irregular parallel lines, five parallel zigzag lines, and six parallel horizontal lines.

- C 79.** JUG, similar. Form 10. Ht. 5 in. Similarly acquired.

Glaze very poor, worn in parts. Mouth injured and handle repaired. Small string-hole at base of neck.

Patterns on neck as last; on body, triple zigzag line between rows of straight ones; below, a double band of hatchings at intervals



- C 80.** JUG with beak-shaped mouth. Form 14. Ht. 5  $\frac{5}{8}$  in. From excavations at Klavdia, Larnaka, 1899 (tomb 8).

Drab clay with deep ochre-coloured slip, partly discoloured by fire. Globular body; short neck with long mouth, and small handle. On the body, four small projections, each pierced with two holes for suspension, and another single one on neck. Patterns incised and filled in with white.

On the beak and handle are incised strokes; on the neck and body, patterns of horizontal and vertical parallel lines, with single intersecting rings impressed at intervals.



Fig. 28 = C 80.

- C 81.** JUG, as last. Form 14. Ht. 5  $\frac{3}{8}$  in. Similarly acquired (tomb 23).

Black polished slip. On the body, in place of the pierced projections, four raised knobs.

On the neck, rows of short parallel strokes; on the shoulder, patterns of parallel lines in zigzags, with single circles at the angles. On the body similar patterns, in a horizontal direction above, and vertical towards the base below, the latter alternately straight and zigzag, with similar circles at intervals.

- C 82.** JUG, similar. Form 14. Ht. 5 in. Similarly acquired (tomb A. 3).

Buff-coloured clay with polished light red slip (an overfired variety of the preceding class = *Cyprus Mus. Cat.*, type I. 2 (b)). Body somewhat squat, with long neck; round the body, four pierced ear-handles, and three more on neck, the latter intended to suggest a nose and ears, like the terra-cotta figures A 2 ff. Mouth broken away.

On the neck, three parallel incised lines; on the body, four parallel vertical lines at intervals, alternating with groups of short vertical strokes, rows of zigzag lines, and short oblique strokes



- C 83.** FLASK. Form 11 (nearly). Ht. 4  $\frac{1}{8}$  in. Phoenikiais (O.-Richter), 1884. Murray, *Handbook of Gk. Archaeol.*, pl. i., No. 14.

Buff clay with dull reddish-brown slip. Globular body; straight neck with funnel-shaped mouth (chipped); thin handle, and small pierced ear-handle at base of neck.



Fig. 29 = C 83.



On the neck are incised three lines and a band of triple zigzag pattern; on the body, vertical rows of hatched lozenges alternating with double vertical bands of alternate plain and hatched panels.

84. FLASK. Form 10 or 11. Ht. 5 in. From excavations at Curium (Turner Bequest), 1895; tomb 98. *Excavations in Cyprus*, p. 72, fig. 125.

Buff clay with red polished slip, partly worn away; incised patterns filled in with white. Globular body and straight narrow neck. Lip damaged and handle broken away.

On the neck, three parallel lines and a row of concentric circles cut through in the middle by a groove; on the body, a series of vertical patterns: (1) circles as on neck between two rows of short parallel strokes; (2) tree (?) between the same; (1) repeated; (2) repeated, with only one row of strokes.



Fig. 30 = C 84.

85. LEKYTHOS. Form 13. Ht. 4½ in. From Asia Minor or Cyprus. Morel Coll., 1905. Type as the preceding.

Bulbous body with cylindrical neck. Red polished slip. Lip and part of shoulder restored; handle wanting.

On the neck, incised bands and oblique parallel lines; on the body, between bands of incised lines, a pattern of chevrons interspersed with hatched



bands

2. (b). (γ) *Late and degenerate incised "black slip ware"* (C 86-99).

(Cf. *Cyprus Mus. Cat.* I. 2. (b).)

Clay light-coloured and sandy; wholly covered with thin black slip which flakes off easily and is generally without lustre; sometimes over-fired. Forms much as in preceding group, but C 87 is a characteristic variety. C 39-43, which have ornament in relief, seem to be early examples of this technique.

86. BOTTLE. Form 42. Ht. 4¼ in. 1868 (Pierides). Murray, *Handbook of Gk. Archaeol.*, **PLATE I.** p. 10, fig. 3.

Light drab clay, even tone, very friable, but soft and smooth; has apparently had a black slip. Body nearly globular, with two small handles at base of neck, which is narrow and funnel-shaped.

Engraved decoration: down neck a pair of parallel zigzags, with hatching between; beneath each handle two similar opposed zigzags, enclosing a square and a triangle filled with dots. On shoulder a hatched band; below it alternately a vertical band formed of two parallel lines, and a triangle, both filled with dots; below, a series of parallel vertical lines.

- C 87. JUG or FLASK. Form 16. Ht.  $5\frac{3}{8}$  in. 1868 (Pierides).

Finer technique ; smooth slip, of a colour varying from drab to dark blackish-brown. Body pear-shaped but flattened, with four horn-like projections down each side ; narrow neck and handle ; high foot.

Engraved decoration : on each side is a panel bordered with parallel lines and filled with horizontal rows of zigzags similarly formed.

[Cf. *Cyprus Mus. Cat.*, p. 45, no. 211.]



Fig. 31 = C 87.

- C 88. JUG or FLASK, similar. Form 16. Ht.  $6\frac{1}{2}$  in. Acquired 1875.

Technique as preceding. The excrescences down the sides are round instead of pointed.

Engraved decoration : on each side is a panel as on last, but vertically divided in the centre ; down each half of the panel runs a strip of pattern formed of a hatched zigzag with the alternate spaces filled with hatched triangles.

[The similarity of the ornamentation of this class to that of the geometric ware of the Dipylon is especially noteworthy here.]

- C 89. BOTTLE. Ht.  $9\frac{1}{2}$  in. Phoenikiais (O.-Richter), 1884.

Good and careful technique ; smooth surface covered with black slip which runs into the engraving ; at one point burnt to brick-red. Ovoid body, with two string-holes each side, and short bulbous neck ; on the back of the handle is a pinched-out excrescence, pierced.

Engraved decoration : a series of horizontal bands, consisting alternately of groups of plain and zigzag lines.

[Cf. *Cyprus Mus. Cat.*, p. 45, No. 209.]

- C 90. JUG. Form 10. Ht.  $3\frac{7}{8}$  in. Similarly acquired.

Drab clay ; black slip, much worn. Globular body ; narrow neck with spreading lip, and flat broad handle. Mouth damaged.

On the body, incised patterns : three lines above ; three vertical straight lines alternating with five zigzag all round, meeting on the base.

- C 91. JUG or FLASK. Form between 10 and 15. Ht.  $4\frac{1}{2}$  in. From excavations at Klavdia, near Larnaka, 1899 (tomb A 2). PLATE 1

Drab clay with dull black slip, much worn. Body nearly spherical, with narrow neck, funnel-shaped mouth, and flat handle.

On the body, two bands of incised patterns : parallel lines in zigzags and chevrons, with enclosing borders of parallel lines, except round the bottom of the vase.

- C 92. JAR or FLASK. Form 42 (nearly). Ht.  $3\frac{1}{2}$  in. Similarly acquired (tomb 28).

Drab clay with dark brown slip, nearly worn away. Body globular, with straight neck and plain mouth ; at the base of the neck, two pierced ear-handles ; cf. C 56 from the same site. Neck damaged.

On the neck, pattern of hatched triangles with four rings and a row of short strokes below ; on the body, two panels divided by a pattern of hatchings between pairs of lines ; in each panel are (1) inverted triangles filled with dots, (2) a wide band of dots or short strokes, (3) a zigzag band filled with similar patterns, and (4) parallel vertical lines. The vertical patterns meet on the base.

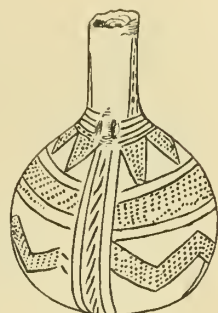


Fig. 32 = C 92.

C 93. BOTTLE. Form 39 (nearly). Ht.  $4\frac{7}{8}$  in. 1868 (Pierides).

Flat oval body with convex sides, the base flattened ; cylindrical neck with funnel-shaped mouth ; small pierced ear-handle at base of neck. Drab-coloured sandy clay with black slip, mostly worn away.

Round the neck, two incised lines ; down the edges of the body, double incised lines ; on each face two groups of horizontal lines (two wavy between pairs of straight lines).

C 94. FLASK. Form as C 17, C 40. Ht. 3 in. Phoenikiais (O.-Richter), 1884.

Drab clay ; dark grey slip, mostly flaked away. Globular body, with narrow neck and small mouth ; small ear-handle at base of neck and projection on opposite side on shoulder.

Round neck, two incised lines ; round body, double zigzag line.

C 95. FLASK, similar. Ht. 3 in. Similarly acquired.

Slip deep red from overfiring. Lip chipped.

On shoulder, patterns of irregular double lines intersecting at right angles.

C 96. LEKYTHOS. Form 11. Ht.  $4\frac{1}{2}$  in. From excavations at Enkomi (Turner Bequest), 1896 ; tomb 19. *Excavations in Cyprus*, p. 6, fig. 9.

Buff sandy clay with dull black slip. Bulbous body, flattened at base ; long narrow neck and funnel-shaped mouth ; handle of rectangular section.

On the body, finely-incised patterns of hatched lines and chevrons, in separate vertical panels (three varieties, the first repeated thrice).



Fig. 33 = C 96.

C 97. LEKYTHOS with double body. Form 17. Ht.  $6\frac{1}{2}$  in. From excavations at Hala Sultan Tekké, Salt Lake, Larnaka, 1897.

Drab clay with dull black slip, much worn. The bodies are sausage-shaped, united about half-way up ; long narrow neck with lip and curved handle.

At base of neck, zigzag between two straight lines ; on shoulder, band of hatched triangles ; on the bodies, panels of hatched triangles, similarly arranged, but vertically placed.

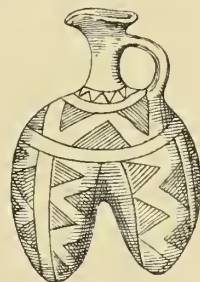


Fig. 34 = C 97.

- C 98.** JUG or FLASK. Form 11 or 23. Ht.  $4\frac{1}{2}$  in. From excavations at Enkomi (Turner Bequest); tomb 84. *Excavations in Cyprus*, p. 6, fig. 9.

Spherical body; long narrow neck, and funnel-shaped mouth. Polished surface, varying from red to black, worn in places.

On the body are sharply-incised patterns in the form of alternating panels with borders of triple parallel lines: four of these enclose lines of incisions, herring-bone fashion; the intervening panels have lozenges filled with hatched markings.

Below the handle are feather patterns and two lozenges vertically placed and partly overlapping, filled with hatched markings, with three parallel straight lines down the middle.

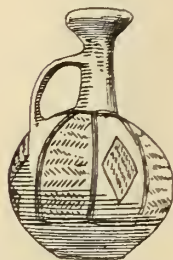


Fig. 35 = C 98.

- C 99.** ASKOS. Ht.  $4\frac{3}{4}$  in. Phoenikiais (O.-Richter), 1884.

Surface covered with dark brown slip or pigment, somewhat flaked away. Body nearly globular, with flat base; ring-handle on top. On one side of shoulder, neck with beak-shaped spout; on the other, a rude animal's head with open mouth and large flapping ears, the eyes also indicated.

#### A. 3. BLACK WARE WITH PUNCTURED PATTERNS (C 100-105).

C 100-105. Black ware with engraved and dotted decoration on a dull surface (cf. *Cyprus Mus. Cat.*, p. 37, class I. 5, and see Introduction).

Clay black, without slip, but slightly polished; small jugs with narrow neck, swelling body, and small button-like foot (Form 15); ornamentation consisting of punctured dots irregularly arranged.

- C 100.** JUG or FLASK. Ht. without neck or handle, 3 in. Phoenikiais (O.-Richter), 1884. Murray, *Handbook of Gk. Archaeol.*, p. 6, fig. 1; and see *J.H.S.*, XVII., p. 145.

Black ware; a band round the centre and the surface of the neck are polished, the rest of the surface is dull, and covered with horizontal rows of dots, as from the teeth of a comb, impressed one above the other, as each part of the vase came to the front in revolution. Sharp angle between shoulder and body; mouth and handle wanting.

- C 101.** JUG or FLASK. Ht.  $4\frac{1}{2}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 66. *Excavations in Cyprus*, p. 6, fig. 9.

Black clay without slip. Narrow neck, ring-shaped lip, thick handle, and ovoidal body tapering below to a small foot.

The surface of the body is covered with punctured patterns in the form of chevrons, arranged in two rows divided by a plain band.



Fig. 36 = C 101.



- C 102.** JUG or FLASK, similar. Ht.  $3\frac{7}{8}$  in. Similarly acquired (tomb 88). *Excavations in Cyprus*, p. 6, fig. 9.

Dark grey clay without slip.


Round the body two broad bands of pattern formed by lines of punctured dots; in the upper row chevrons pointing to l., in the lower the same to r. Cf. C 105.



Fig. 37 = C 102.

- C 103.** JUG or FLASK, as before. Ht.  $4\frac{1}{8}$  in. Similarly acquired (tomb 66).

Dark grey clay without slip. Very narrow neck; flat handle. Lip and top of neck damaged.

Round the body, incised vertical lines, between which are bands of dotted lines forming irregular chevron patterns  (something like the pattern on the columns of the Treasury of Atreus at Mycenae).

- C 104.** JUG or FLASK, as before. Ht.  $5\frac{1}{2}$  in. From excavations at Klavdia, Larnaka, 1899 (tomb A. 29).

Black clay without slip, but highly polished in parts.

On the shoulder, a band of oblique punctured lines; the same round the lower part of the body, but vertical.

- C 105.** FLASK. Ht. 5 in. From excavations at Enkomi (Turner Bequest), 1896; tomb 66. *Excavations in Cyprus*, p. 6, fig. 9.

Dark grey clay without slip, but surface polished in parts. Body ovoid, without base-ring; narrow neck; ring-handle. Lip damaged.

Round the body two broad bands of pattern formed by lines of punctured dots, in the upper row chevrons pointing to l., in the lower to r.

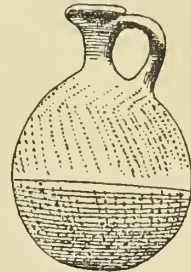


Fig. 38 = C 105.



## B. BRONZE-AGE FABRICS CONTEMPORARY WITH MYCENAEAN VASES (C 106-330).

### I. "BASE-RING" WARES (*Cyprus Mus. Cat. I. 3*). C 106-208.

#### (1) PLAIN WARES (Cf. *Cyprus Mus. Cat. I. 3. a*). C 106-127.

Dull brown or black clay, of fine granular texture, with leathery surface, sometimes covered with a fine slip or inferior polish. The vases always have a flat base, and generally a distinct, often prominent base-ring or foot. C 106 is the first example of an actual modelled foot; in the same vase may be noted the imitation of metal nail-heads. See *Cyprus Mus. Cat. p. 37*.

**C 106.** JUG. Form 24 (nearly). Ht.  $5\frac{5}{8}$  in. 1876 (Sandwith). *Archaeologia*, XLV., pl. 9, No. 1. **PLATE I**

Clay somewhat coarse; colour tending from brick-red to brownish-black in firing. Body nearly globular, with modelled foot; handle oblong in section; wide neck with plain rim.

No ornament, except on each side of the upper insertion of the handle a raised circular stud, suggesting a nail-head or rivet, and a pair of the same below the lower.

**C 107.** JUG, similar. Form 24. Ht. 6 in. From excavations at Enkomi (Turner Bequest), 1896; no tomb-number.

Inferior black slip. Handle scored with two deep vertical lines. At ends of handle, pairs of studs in relief imitating rivets, as on last.

**C 108.** JUG. Form 19. Ht.  $4\frac{1}{2}$  in. 1868 (Pierides). Murray, *Handbook of Gk. Archaeol.*, p. 12, **PLATE I** fig. 4.

Technique as C 106. Fine smooth polish, drab to dark brown. Squat body of double convex form, with wide neck; from the top of the handle rises a broad flat horn-shaped piece, sweeping obliquely in a curve outward; this has a central raised rib, and splays at the top, with a V-shaped edge. Round the neck are two raised rings close together.

**C 109.** JUG, similar. Form 19. Ht.  $3\frac{1}{2}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 45. *Excavations in Cyprus*, p. 45, fig. 71.

Grey clay with brown slip.



Fig. 39 = C 109

**C 110.** JUG, similar. Form 19. Ht.  $3\frac{3}{8}$  in. 1868 (Pierides).

Red clay with good brown slip. Handle with plain thumb-piece.

- C 111. LENTOID FLASK. Form 18. Ht.  $6\frac{1}{2}$  in. 1868 (Pierides).

Technique as C 106; slip varying from dark brown to deep red. Round the outer edge of the body (which is in the form of a flattened sphere) is a raised ring; and another ring round the neck at the insertion of the handle; narrow neck with funnel-shaped mouth.



Fig. 40 = C 112.

- C 112. LENTOID FLASK, similar. Form 18. Ht.  $5\frac{1}{4}$  in. From excavations at Enkomi (Turner Bequest), 1896. *Excavations in Cyprus*, p. 6, fig. 7.

Red clay with dark brown slip. Long tapering neck and flat handle with handle-ridge. Surface covered with minute punctures.

- C 113. BOTTLE. Form 23. Ht.  $5\frac{1}{2}$  in. 1868 (Pierides).

Technique as C 106 ff., except that this vase appears to have been made on the wheel; in connection with this it may be noted that it has a modelled foot. Surface drab to black, rather dull polish. The handle at the upper insertion divides to form a double ring round the neck. Body somewhat flattened with shoulder at an angle; long narrow neck with funnel-shaped mouth; cf. for form C 139, 143.

[Cf. *Cyprus Mus. Cat.*, p. 46, No. 251.]

- C 114. BOTTLE, similar. Form 23. Ht. 5 in. From excavations at Klavdia, near Larnaka, 1899; tomb 29.

Red clay with brown slip, turned by fire to a bright red.

- C 115. LEKYTHOS. Form 21 (nearly). Ht. 5 in. Similarly acquired (tomb 8).

Dull brown clay with brown slip worn. Ovoid body tapering to base; long cylindrical neck with trough-shaped mouth; thin flat handle with handle-ridge on neck.

- C 116. LEKYTHOS, similar. Form 25 (nearly). Ht.  $6\frac{5}{8}$  in. Similarly acquired (tomb B. 4). **PLATE I.**  
Plain flat lip; very thin handle. Clay and slip as last.

- C 117. DOUBLE LEKYTHOS, formed of two conjoined. Form 20. Ht. 4 in. 1868 (Pierides). Murray, *Handbook of Gk. Archaeol.*, pl. i., No. 12.

Technique similar to the preceding, but with a coating of dark brown slip, polished smooth. Bodies spherical, on high foot; long narrow necks and single slim handle; funnel-shaped mouths. Round the upper part of each neck, a double ring in relief; on the upper part of the handle, incised leaf-pattern.

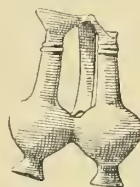


Fig. 41 = C 118.

- C 118. DOUBLE LEKYTHOS, similar. Form 20. Ht.  $4\frac{1}{2}$  in. From excavations at Enkomi (Turner Bequest), 1895; tomb 45. *Excavations in Cyprus*, p. 45, fig. 71.

Buff clay with brown slip, much worn. One mouth wanting.

- C 119.** DOUBLE LEKYTHOS, similar. Form 20. Ht. 4 in. Similarly acquired (tomb 50). *Excavations in Cyprus*, p. 52.  
Red clay and slip. Handle forked at each end. One mouth damaged.
- C 120.** DOUBLE LEKYTHOS. Form 20. Ht. 4½ in. From excavations at Maroni, 1897; tomb 1.  
Reddish-buff clay with dark slip, nearly worn away. Holes at top and bottom of handle. Both mouths damaged.
- C 121.** BOWL. Form 22. Ht. 4 in. Diam. 4⅞ in. 1868 (Pierides). PLATE 1  
The body narrows sharply towards the foot, and the rim slopes inwards; the handle at its upper extremity splays out into a V-form. Technique as C 113 (wheel-made); slip varying from ash-colour to deep red.
- C 122.** BOWL, similar. Form 22. Ht. 2 in. Diam. 3¼ in. From excavations at Enkomi (Turner Bequest); tomb 66. *Excavations in Cyprus*, p. 36, fig. 64, No. 1029.  
Form as last, but upper part shallow and spreading with upright rim; horn-shaped handle. Roughly made by hand; plain red slip; surface scraped and lip chipped.  
[Cf. *Cyprus Mus. Cat.*, p. 47, No. 266.]
- C 123.** BOWL, similar. Form 22. Ht. 3½ in. Diam. 6 in. Similarly acquired (tomb 83). *Excavations in Cyprus*, p. 48, fig. 74, No. 1173.  
Red clay with thin slip, varying from red to black.
- C 124.** BOWL, similar. Form 22. Ht. 1⅞ in. Diam. 3½ in. Similarly acquired (tomb 89). *Excavations in Cyprus*, p. 49, fig. 76, No. 1267.  
Reddish-brown clay without slip.
- C 125.** BOWL, similar. Form 22. Ht. 4⅞ in. Diam. 6¼ in. From excavations at Curium (Turner Bequest), 1895; tomb 42. *Excavations in Cyprus*, p. 72, fig. 125.  
Red slip, partly discoloured.
- C 126.** BOWL, similar. Form 22. Ht. 3⅝ in. Diam. 6½ in. Probably from R. H. Lang's excavations near Dali.  
Reddish clay with dark brownish-grey slip.
- C 127.** POT. Ht. 3⅜ in. From excavations at Maroni, 1897; tomb 3.  
Light red clay, polished. Top covered in and pierced with holes; small spout in body; horned handle; base-ring. Spout damaged and base-ring partly broken away. For the form cf. C 164.

I. (2) ORNAMENT IN RELIEF (C 128-148); cf. *Cyprus Mus. Cat.* I. 3 (a).

The technique as in the preceding group; the vases are often ornamented with ridges in relief, horizontal or vertical, or with pairs of horn-like scrolls, the motive probably being derived from the seams of a leather vessel. The "handle-

ridge" or moulded ring round the neck at the point of junction with the handle is also characteristic. The more ornate examples, such as C 134 and C 138, have serpents modelled on the front, or else the scrolls terminate in leaves, as C 139.

**C 128.** JUG. Form 21. Ht.  $16\frac{1}{2}$  in. 1876 (Cesnola).

Apparently wheel-made, but technique like that of C 35 ff. Coarse clay covered with a fine polished red slip which flakes off. Body spherical, on moulded foot; long narrow neck with sharply pinched-up mouth. The handle is triple-ribbed, and the ribs continue a short distance below it down the body; at its upper insertion are two raised rings round the neck, and another at the base of the neck.

On the body are two large volutes starting from a common point in the centre of the part opposite the handle. All the ornaments were deeply scored with hatching while the clay was soft, and a similar hatching runs down the r. side of the handle.



Fig. 42 = C 128.

**C 129.** JUG, similar. Form 21. Ht. 8 in. 1868 (Pierides). Murray, *Handbook of Gk. Archaeol.*, pl. i., No. 11.

Similar technique and ornament, but no ring round base of neck; the handle is undecorated, and the bands in relief are plain.

**C 130.** JUG. Form 21. Ht. 10 in. From excavations at Enkomi (Turner Bequest), 1896; no tomb number.

Light red clay with fine reddish-brown glaze or polish. Flat handle; high foot; long cylindrical neck with trough-shaped mouth, and double handle-ridge. Mouth damaged and surface worn in parts.

On the body, raised ribs forming a double volute, with fine cross-hatchings throughout; similar hatching round base of neck.

**C 131.** JUG. Form 21. Ht.  $7\frac{5}{8}$  in. Similarly acquired (tomb 50). *Excavations in Cyprus*, p. 52.

Brown clay and slip. Form as last. Surface worn.

Round the body a horizontal raised moulding, and below, a wavy line also in relief; both patterns broken away in places.

**C 132.** JUG, similar. Form 21. Ht.  $8\frac{1}{2}$  in. Similarly acquired (tomb 34). *Excavations in Cyprus*, p. 51.

Red clay with fine black slip, much worn in parts.

On the body, hatched scrolls in relief as on C 130, the hatchings oblique; handle-ridges and base of neck similarly hatched.



- C 133.** JUG. Form 24. Ht.  $10\frac{1}{4}$  in. Similarly acquired (tomb 88). *Excavations in Cyprus*, p. 34, fig. 62.

Red clay with reddish-brown slip, partly discoloured. Very long cylindrical neck with double handle-ridge and moulded lip; flat handle; ridge at base of neck.

On body, two scrolls in relief.



Fig. 43 = C 133.

- C 134.** JUG. Form 23 (nearly). Ht.  $10\frac{1}{4}$  in. From excavations at Maroni, 1897; tomb 9.

Reddish clay with brown slip. Body nearly spherical; wide spreading lip and flat band-handle; bottom flat but no base-ring. Double handle-ridge on neck.

On the handle-ridges, oblique hatchings, and the same at base of neck; on the body, a pair of scrolls similarly hatched, and on either side of these are modelled serpents, their bodies also marked with hatchings.

- C 135.** JUG. Form as C 39. Ht. 6 in. 1869 (Sandwith).

Technique generally as C 106 ff., but certainly made on the wheel. Squat body with low foot; short wide neck with plain rim; looped handle. The form has a slight twist out of the perpendicular, on the side of the handle, so that the lip is not parallel to the base. The walls are thin; surface dull.

Round the middle and base of the neck, two rings in relief; on the front of the body an ornament formed of two tangent semicircles. The upper part of the handle is edged with two short bands of herring-bone, engraved.

- C 136.** OLPE. Form 19. Ht. 6 in. From excavations at Enkomi (Turner Bequest), 1896; tomb 77. *Excavations in Cyprus*, p. 47, fig. 72.

Red clay and slip, partly discoloured by fire. Form as C 110; wide neck with flat rim; flat handle with thumb-piece (broken) and handle-ridge. Foot damaged.

On the front, two scrolls in relief, as C 133.



Fig. 44 = C 136.

- C 137.** OLPE, similar. Form 19. Ht.  $3\frac{1}{8}$  in. From excavations at Enkomi (Turner Bequest) 1896; tomb 88. *Excavations in Cyprus*, p. 34, fig. 62.

Cylindrical body, widening out at bottom. Polished light red slip. Thumb-piece broken off.

Two moulded rings round neck; wavy line in relief round lower part of body.



Fig. 45 = C 137.

- C 138.** BOTTLE. Form 23. Ht.  $5\frac{1}{8}$  in. Found in 1885 by M. O.-Richter at Agia Paraskevi, Nicosia. Presented by Col. Falkland Warren, R.A., 1888. *J.H.S.*, XVII., p. 73, fig. 10: O.-Richter, *Kypros, Bible, and Homer*, p. 59, fig. 58g = pl. 171, 11-12; *Class. Review*, 1888, p. 266.

Similar to C 113, but body more globular. Black ware; surface has had smooth slip, but is much chipped. Ornament in relief: a serpent with head



towards front on each side of the handle ; between the serpent's heads are two vertical lines.

[Cf. *Cyprus Mus. Cat.*, p. 46, No. 255.]

139. LEKYTHOS. Form 23. Ht.  $3\frac{3}{8}$  in. From excavations at Enkomi (Turner Bequest), 1896 ; tomb 84. *Excavations in Cyprus*, p. 38, fig. 66.

Form as C 114 ; flat body with base-ring and long narrow neck ; mouth funnel-shaped ; thin flat handle with double handle-ridge on neck. Red clay with slip, partly polished. On the handle-ridges, oblique incisions ; on the body, two twisted bands in relief with transverse incisions, ending in heart-shaped leaves (or conventional serpent's heads ?).



Fig. 46 = C 139.

140. JUG. Form 24. Ht.  $10\frac{3}{8}$  in. Similarly acquired. *Excavations in Cyprus*, p. 38, fig. 66, No. 1199.

Thin "base-ring" ware with plain dark brown slip. Cylindrical neck with moulded lip ; flat handle ; base of medium height ; at base of neck a raised ridge. Surface somewhat injured throughout. On the body, a pair of horn-like scrolls in relief.



Fig. 47 = C 141.

141. LEKYTHOS. Form 26 (nearly). Ht.  $5\frac{7}{8}$  in. Similarly acquired (tomb 88). *Excavations in Cyprus*, p. 34, fig. 62.

Clay and slip as last. Globular body, conical foot, and long tapering neck with funnel-shaped mouth ; one handle with handle-ridge on middle of neck ; round middle of body two rings in low relief.



Fig. 48 = C 142.

142. LEKYTHOS, similar. Form 23. Ht.  $5\frac{3}{4}$  in. Similarly acquired. *Excavations in Cyprus*, p. 34, fig. 62.

Flat base ; ridges on body vertical, not horizontal ; no foot.

143. LEKYTHOS. Ht. 4 in. Similarly acquired (tomb 91). *Excavations in Cyprus*, p. 42, fig. 70.

Form as C 139 ; brown clay and slip ; base damaged. On upper part of body, two pairs of curved ribs with hatchings, meeting in a large spiral ; similar rib round angle of body ; on lower part of handle, incised feather-patterns.

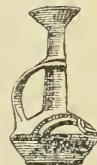


Fig. 49 = C 143.

144. LEKYTHOS. Form 23. Ht.  $5\frac{3}{8}$  in. From excavations at Enkomi (Turner Bequest), 1896 ; tomb 45. *Excavations in Cyprus*, p. 45, fig. 71, No. 952.

Clay buff with pale red slip or polish. Body somewhat squat, with long neck narrowing upwards and funnel-shaped mouth ; flat handle with handle-ridge on neck. Surface carefully polished, but dented all over with minute indentations. On the front of the body a double vertical rib.

- C 145.** LEKYTHOS. Form 23. Ht.  $5\frac{1}{2}$  in. Similarly acquired (tomb 69). *Excavations in Cyprus*, p. 40, fig. 68, No. 1102.

Brown clay with polished slip. Bulbous body with long tapering neck and funnel-shaped mouth; flat handle with handle-ridge. On the front, three vertical raised ribs.

- C 146.** LEKYTHOS, similar. Form 23. Ht.  $3\frac{1}{8}$  in. Similarly acquired (no tomb-number).

Grey clay with brown slip. Body squat. Two ribs only on body, one damaged.

- C 147.** LEKYTHOS. Form 23. Ht.  $5\frac{1}{4}$  in. From excavations at Maroni, 1897; tomb 9.

Squat quasi-spherical body, flat below, with wide base. Dull brown clay with brown slip. Long narrow neck and funnel-shaped mouth; flat handle with handle-ridge. On the body, pairs of serpent-like scrolls in relief, with two pairs of parallel vertical lines between.

- C 148.** LEKYTHOS. Form 23. Ht.  $3\frac{1}{2}$  in. From excavations at Klavdia, near Larnaka, 1899; tomb 1.


Brown slip, discoloured in parts and turned to orange. Long tapering neck with funnel-shaped mouth (chipped); base formed by a moulded ring (partly broken away); flat handle, with ridge on neck. On the body, wavy line between two straight (vertical) in relief; on the shoulder each side, two vertical ribs, partly broken away.

I. (3) INCISED ORNAMENT (C 149-152). Cf. *Cyprus Mus. Cat.* I. 3 (b).

- C 149.** JAR. Form 54. Ht. 2 in. From excavations at Enkomi (Turner Bequest, 1896; tomb 50.

Grey clay with brown slip, highly polished on under side. Squat body with flat bottom, wide mouth, and two small pierced ear-handles. Lip chipped. On the body each side are incised two curved hatched bands.

- C 150.** LEKYTHOS. Form 25 (nearly). Ht.  $5\frac{1}{4}$  in. 1868 (Pierides).

Dark reddish-brown polished slip. Elongated body with base ring, thin handle, and long neck with flat rim. Round the neck is incised ; on the upper part of the body, two bands of hatched zigzag lines.

- C 151.** LEKYTHOS, similar. Form 25 (nearly). Ht.  $7\frac{1}{4}$  in. From excavations at Maroni, **PLATE** 1897; tomb 1.

Reddish-yellow clay, polished. Long cylindrical neck; body tapering to base. Surface discoloured by fire; foot injured. Round the neck, a band of incisions; on the body, interlacing scrolls with similar incised markings.

- C 152.** LEKYTHOS, similar. Form 26. Ht.  $4\frac{7}{8}$  in. Similarly acquired. Walters, *Ancient Pottery*, I., pl. xi., 3.

Reddish-buff clay, polished; lower part discoloured by fire. Body rather squat, with base-ring; funnel-shaped mouth; flat handle. Round the neck, a

band of incisions; round the body, chevron pattern between two bands, incised, with cross-hatchings.

I. (4) PAINTED DECORATION (C 153-174). Cf. *Cyprus Mus. Cat.* I. 3 (c).

Technique as before; decorative motives derived from basket or net-work, and executed in dull white paint; slip usually inferior and of a blackish colour. Cf. also the figures of bulls, *Cat. of Terracottas*, A 24 ff.

C 153. JUG. Form 24. Ht. 12 in. 1876 (Cesnola).

Clay brick-red, with foreign particles which in disuniting have left the surface pock-marked with small holes. It seems to have been covered with a smooth slip. The exterior (including the under side of the foot) is a uniform dull black, except about  $2\frac{1}{2}$  in. of the upper part, where it tones off into brick-red. Whether this black is a pigment or the effect of firing (cf. C 5, C 37) it is difficult to decide; at any rate it appears to be an intentional effort, in order to enhance the decoration, which is laid on it in a thick gritty white pigment. Body nearly globular, on low foot; long cylindrical neck with spreading lip; flat handle.

The decoration consists of arrangements of groups of four parallel lines: three such groups encircle the neck from the upper attachment of the handle downwards, and two the lower part of the body; on the body they form a large zigzag pattern, extending from the base of the neck down to the upper encircling band.

[Jugs of this form and with almost identical decoration are of frequent occurrence in Cyprus; cf. C 159 and C 161.]

C 154. JUG. Form 21. Ht.  $3\frac{3}{4}$  in. 1868 (Pierides).

Brown slip; dull white paint. Globular body with base-ring; narrow neck with heavy trough-shaped mouth; thin handle ending in thick ridge round neck. Remains of white bands on body and handle.

C 155. JUG. Form 24. Ht.  $9\frac{1}{4}$  in. From excavations at Curium (Turner Bequest), 1895; tomb 107. *Excavations in Cyprus*, p. 72, fig. 125.

Red clay with grey slip, and white paint. Long cylindrical neck with plain rim; spreading foot; flat handle scored with two vertical incised lines. Repaired from fragments. On the neck, two bands of parallel lines; on the body, similar bands running in various directions.



Fig. 50 = C 155.

C 156. JUG, similar. Form 24. Ht. 11 in. From excavations at Enkomi (Turner Bequest), 1896; tomb 24. *Excavations in Cyprus*, p. 41.

Red clay, with reddish-brown slip discoloured by fire. Ridge at base of neck; wide lip. White paint faded. Round the neck, groups of parallel

rings at intervals, in white paint; on the body, chevron patterns of parallel lines in white paint, with a band of similar lines below.

- C 157. JUG, similar. Form 24. Ht.  $9\frac{3}{8}$  in. Similarly acquired (tomb 35). *Excavations in Cyprus*, p. 51.

Dark brown slip. Lip chipped. On the body, chevrons as on last, the ends intersecting; otherwise as last.

- C 158. JUG, similar. Form 24. Ht.  $9\frac{1}{2}$  in. Similarly acquired (tomb 64). *Excavations in Cyprus*, p. 52.

Patterns as last on body, but in lattice form, without band below.

- C 159. JUG. Form 24. Ht.  $9\frac{1}{2}$  in. Similarly acquired (tomb 83). *Excavations in Cyprus*, p. 48, fig. 74, No. 1171.

Drab clay with thin black slip. Flat handle; long cylindrical neck with spreading lip. On the neck, rough parallel lines in dull white paint; on the body, similar patterns forming triangles; on the handle two vertical incised lines.

- C 160. JUG, similar. Form 24. Ht.  $10\frac{3}{4}$  in. Similarly acquired (tomb 88). *Excavations in Cyprus*, p. 34, fig. 62, No. 1249.

Grey clay and slip. Patterns on neck as last; on body, groups of lines forming chevrons, the ends intersecting; above and below, horizontal lines.

- C 161. JUG, similar. Form 24. Ht. 10 in. Similarly acquired (tomb 84). *Excavations in Cyprus*, p. 38, fig. 66.

Reddish clay; dull black slip. Ridge at base of neck, and wide mouth; handle scored with three vertical lines. Foot restored. Round the neck, parallel lines; on the body, groups of four vertical lines; all in white paint.



Fig. 51 = C 161.

- C 162. JUG, similar. Form 24. Ht.  $8\frac{3}{4}$  in. Similarly acquired.

Clay buff; slip partly fired to a light reddish-brown. Patterns on neck as last; on body, lattice patterns; all much worn.

- C 163. OLPE. Form 33 (nearly). Ht.  $3\frac{5}{8}$  in. From excavations at Klavdia, Larnaka, 1899.

Dull black slip. Handle with thumb-piece; cf. for form C 109, 110. On the lip and down the body, vertical lines of white paint.

- C 164. JUG WITH STRAINER AND SPOUT. Form as C 127. Ht.  $3\frac{1}{2}$  in. 1868 (Pierides). **PLATE** Murray, *Handbook of Gk. Archaeol.*, pl. i., No. 16.

Fabric as C 153 ff. The whole of the exterior is covered with oblique lines in both directions forming a network. The spout and the outside of the handle seem to have been painted white, but the colour has almost disappeared.



- C 165. BOTTLE. Form as C 150. Ht.  $4\frac{1}{8}$  in. 1876 (Cesnola).

Reddish granular clay; roughly hand-modelled; covered on exterior with a pigment which is slightly polished and turns from black to light brown; on it is laid a decoration in creamy white. The entire surface is pock-marked with minute holes, owing to insufficient levigation. Narrow elongated body with small foot, cylindrical neck, and slender handle. Bands round neck at upper part of handle and base, and round lower part of body, joined by ten vertical strokes; large dots on the upper surface of the lip.



Fig. 52  
= C 165.

- C 166. ASKOS. Ht. 4 in. Length,  $5\frac{3}{4}$  in. 1876 (Cesnola). Murray, *Handbook of Gk. Archaeol.*, p. 12, fig. 5.

Fabric as C 153 ff. The body is cigar-shaped on a ring-foot, with cylindrical neck in centre of upper part, and handle attached to its lip and the back of the vase; on the front a bull's head is modelled, the mouth of which forms a spout. On the body, the usual lattice-patterns in white.

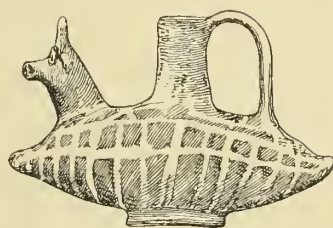


Fig. 53 = C 166.

- C 167. KRATER. Ht.  $8\frac{1}{2}$  in. Phoenikiais, 1884 (O.-Richter).

Red clay and slip. Two small band-handles; base-ring; plain vertical rim. Repaired. On the body, patterns in white paint, mostly faded: rows of spots above and sets of vertical parallel lines below.

- C 168. JAR. Ht.  $3\frac{1}{2}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 10. *Excavations in Cyprus*, p. 51.

Red clay with black slip. Handle over the top, with studs at base imitating rivets; no base-ring. Repaired. Round the neck, three parallel lines, from which groups of three vertical lines converge downwards.

- C 169. JAR. Form 54. Ht.  $2\frac{1}{4}$  in. Similarly acquired (tomb 88). *Excavations in Cyprus*, p. 34, fig. 62.

Buff clay; brownish slip varying to black, worn in parts. Squat form with convex bottom; straight neck with wide flat-rimmed mouth; three small pierced ear-handles. On upper part of body patterns in white paint, with rings above and below, and spots of white on rim.



Fig. 54 = C 169.

- C 170. BOWL. Ht.  $1\frac{3}{4}$  in.; diam. 4 in. Similarly acquired (tomb 66). *Excavations in Cyprus*, p. 36, fig. 64.

Plain red ware with thin red slip, deeper on the exterior and merging into dull brown. String-hole on rim; base-ring. On the exterior are dashes of lustreless white paint in groups of four horizontal strokes; round the upper part, remains of rings of white.

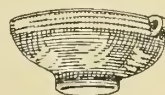


Fig. 55 = C 170.



- C 171.** BOWL, similar. Ht.  $1\frac{3}{8}$  in. ; diam.  $3\frac{1}{4}$  in. Similarly acquired (tomb 88).  
Red clay with dark brown slip. String-hole as last ; low foot. Round the exterior, groups of lines in white paint as last.

- C 172.** BOWL. Form 22. Ht.  $4\frac{1}{4}$  in. ; diam.  $6\frac{3}{4}$  in. Similarly acquired (tomb 66). *Excavations in Cyprus*, p. 35, fig. 63.

Type as C 122, but with rounded handle. Red clay ; slip varying from brown to red. On the exterior, patterns of three parallel lines forming chevrons intersecting at the ends, between pairs of horizontal lines, all in white paint.

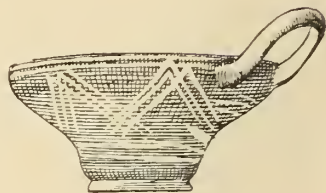


Fig. 56 = C 172.

- C 173.** BOWL, similar. Form 22. Ht.  $3\frac{1}{8}$  in. ; diam.  $6\frac{3}{8}$  in. From excavations at Curium (Turner Bequest), 1895 ; tomb 101.

Reddish-brown clay and slip, discoloured in parts. Repaired from fragments ; handle and part of rim wanting. Patterns as last.

- C 174.** BOWL. Ht.  $3\frac{7}{8}$  in. ; diam.  $5\frac{3}{8}$  in. Similarly acquired (tomb 101). *Excavations in Cyprus*, p. 72, fig. 125 ; Walters, *Ancient Pottery*, I., pl. xi., 2.

Thin dark brown slip. Loop-shaped handle, curving upwards. Repaired from fragments, but complete. On the rim and handle, markings in dull white paint ; on the exterior, a kind of scale-pattern similarly executed.



Fig. 57 = C 174.

#### 1. (5) WHITE WARE (*Cyprus Mus. Cat.* I. 4). C 175-176.

White clay, granular, baked very hard and without slip. Vases hand-made, but modelled after wheel-made prototypes (?). See *Cyprus Mus. Cat.*, p. 37.

- C 175.** LEKYTHOS or FLASK. Form 26. Ht.  $5\frac{3}{8}$  in. 1876 (Cesnola).

White sandy clay, with partly-polished surface. Long narrow neck and funnel-shaped mouth ; narrow flat handle ; well modelled.

PLATE

- C 176.** FLASK. Between forms 25 and 26. Ht. 9 in. From excavations at Enkomi (Turner Bequest), 1896 ; tomb 35.

Elongated body with base-ring ; long narrow neck with spreading lip. Buff clay and slip, with fine polish ; well modelled.

#### 1. (6) RED WHEEL-MADE WARE (C 177-191). (*Cyprus Mus. Cat.* I. 8.)

Red clay with slip of same colour, varying to brown, and highly-polished surface ; no ornament. Two forms occur (25 and 26) : the elongated lekythos or bottle with base-ring and the lentoid flask without base (also found in the

"base-ring" ware ; cf. C 111) ; all made on wheel. Cf. *Cyprus Mus. Cat.*, p. 38 ; mostly found at Enkomi and at Nikolides near Dali, in late Bronze-Age tombs. The terracotta vases in the form of dippers (*Cat. of Terracottas*, A 32-34, A 51) also belong to this class. C 177-185 are of Form 25, C 186-191 of Form 26.

C 177. BOTTLE. Ht. 10 in. 1876 (Cesnola).

Close texture ; wheel-made but very heavy ; smooth even tone of deep red. Long narrow body with shoulder at an angle, tapering to the base, which is in the form of a modelled ring ; narrow neck.

[Cf. *Cyprus Mus. Cat.*, p. 47, No. 300.]

C 178. BOTTLE, similar, but more elongated. Ht. 12½ in. 1876 (Cesnola).

Clay very close in texture ; uniform deep red all through.

C 179. BOTTLE, similar. Ht. 12 in. From excavations at Enkomi (Turner Bequest), 1896 ; tomb 84. *Excavations in Cyprus*, p. 38, fig. 66, No. 1194.

Wheel-made ware ; red clay, polished, as the preceding.

C 180. BOTTLE, similar. Ht. 10⅝ in. Similarly acquired (tomb 83). *Excavations in Cyprus*, p. 48, fig. 74, No. 1175.

In all respects as last ; lip damaged.

C 181. BOTTLE, similar. Ht. 14¼ in. Similarly acquired (tomb 39). *Excavations in Cyprus*, p. 44.

Smooth red slip. Foot damaged and surface scraped in parts.

C 182. BOTTLE, similar. Ht. 13½ in. Similarly acquired (tomb 84). *Excavations in Cyprus*, p. 38, fig. 66, No. 1193.

Neck repaired ; surface worn in parts.

C 183. BOTTLE, similar. Ht. 11¾ in. Similarly acquired (no tomb-number).

Surface much scraped ; neck and handle broken off.

C 184. BOTTLE, similar. Ht. 10 in. Similarly acquired (tomb 84).

Red clay with pale red polished slip, mostly worn away.

C 185. BOTTLE, similar, but wider body. Ht. 10⅝ in. Similarly acquired (tomb 24). *Excavations in Cyprus*, p. 41.

Red ware ; surface highly polished. Narrow tapering neck with flat mouth and handle-ridge ; thick foot.

C 186. LENTOID FLASK. Ht. 12 in. 1876 (Cesnola).

The body is disc-shaped, with two convex faces, one side more salient than the other. Technique as C 177 ff. ; form as C 111, with two small handles at base of neck, as well as the larger one.

- C 187.** LENTOID FLASK. Ht. 9 in. From excavations at Enkomi (Turner Bequest), 1896; tomb 84. *Excavations in Cyprus*, p. 38, fig. 66.

Type as last. Red polished ware. Long narrow neck and plain mouth; one side nearly flat, the other very convex; on the latter are radiating lines of white paint, much faded.



Fig. 58 = C 187.

- C 188.** LENTOID FLASK, as last. Ht. 7½ in. Similarly acquired (tomb 35).

Much flatter than last; short neck, from which the mouth is hardly marked off.

- C 189.** LENTOID FLASK. Ht. 7¾ in. Similarly acquired (tomb 35).

Type as the preceding. Red ware with slip, much worn on flat side and on lip.

- C 190.** LENTOID FLASK. Ht. 7¾ in. Similarly acquired (tomb 88). *Excavations in Cyprus*, p. 34, fig. 62, No. 1234.

Technique as A 67-68; surface only slightly polished. Plain lip; handle angular; body flat on one side, convex on the other.

- C 191.** LENTOID FLASK, as the preceding. Ht. 10½ in. From excavations at Klavdia, Larnaka, 1899 (tomb B. 4).

Red polished slip, slightly worn away. On the handle is deeply incised the Cypriote character  $\bar{\alpha}$ , *so*.

# 1. (7) SO-CALLED "CYPRIOTE BUCCHERO" WARE (C 192-208).

(*Cyprus Mus. Cat.* I. 7.)

Black clay without slip; vases hand-made, and usually ribbed or reeded round the body. The commonest form is a plain oinochoe. Only found in late Bronze-Age tombs, as at Enkomi, and merging into a later or "transitional" wheel-made group (see C 1007-1014). Cf. *Cyprus Mus. Cat.* p. 38.

- C 192.** JUG. Present height, 10¾ in. From excavations at Enkomi (Turner Bequest), 1896; tomb 9. *Excavations in Cyprus*, p. 6, fig. 8.

Grey clay and slip. Spherical body with heavy foot and cylindrical neck. Broken and repaired; upper part of neck and handle wanting. The whole surface of the body is covered with coarsely-incised patterns imitating straw-plaiting or basket-work; round the lower part these are arranged like oblique reeding, with partial cross-hatchings; above, groups of lines intersecting or arranged in chevron fashion alternate with parallel lines, some with cross-hatchings between.



Fig. 59 = C 192.

- C 193. JUG or FLASK. Form 28. Ht.  $5\frac{1}{2}$  in. Similarly acquired (tomb 88). *Excavations in Cyprus*, p. 6, fig. 9.

Shape as C 101. Dark reddish-brown clay without slip. Round the upper and lower part of the body, broad bands of deeply-cut parallel grooves, very carefully executed; the lower band extends nearly down to the foot.



Fig. 60 = C 193.

- C 194. FLASK. Form 28. Ht. 4 in. Similarly acquired (tomb 86).

Coarse reddish clay with black slip. Body top-shaped, tapering to small foot, with narrow neck. Round the body, a row of parallel horizontal ribs, close together.

- C 195. JUG. Ht. 4 in. From excavations at Klavdia, near Larnaka, 1899 (tomb A. 2).

Clay black throughout, with polished surface. Body egg-shaped, plain lip and handle; small base. No ornament.

- C 196. AMPHORA. Ht.  $9\frac{1}{2}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 70. *Excavations in Cyprus*, p. 49, fig. 75.

Red ware without slip; surface discoloured on exterior, as if by fire. Ovoid body with long neck tapering upwards, moulded lip, and base-ring; handles with thumb-supports on top. Round the body, flat vertical ribs, somewhat irregular.

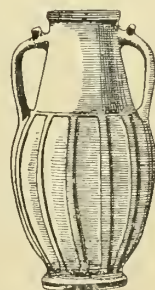


Fig. 61 = C 196.

- C 197. AMPHORA. Form as last. Ht.  $8\frac{1}{4}$  in. Similarly acquired (no tomb-number).

Reddish-drab clay; no slip or polish. Very roughly modelled; moulded lip; base-ring; handles of three ribs, with thumb-pieces; double ridge at base of neck.

Round the body, rough irregular ribs or flutings.

- C 198. OINOCHOE. Form 29. Ht.  $5\frac{3}{4}$  in. Similarly acquired (tomb 88). *Excavations in Cyprus*, p. 34, fig. 62.

Red ware with black slip. Plain lip, handle nearly rectangular, and base-ring; slight ridge at base of neck.

Body irregularly reeded.

[Cf. *Cyprus Mus. Cat.*, p. 47, No. 1033.\*]

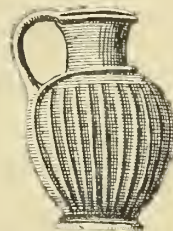


Fig. 62 = C 198.

- C 199. JUG. Form 29. Ht.  $5\frac{3}{4}$  in. Similarly acquired (tomb 66). *Excavations in Cyprus*, p. 35, fig. 63, No. 1037.

Drab clay and slip, the latter worn. Cylindrical neck with slight rim, flat handle, and base-ring.

Body irregularly reeded.



- C 200.** JUG, as last. Form 29. Ht. 6 in. Similarly acquired (tomb 91). *Excavations in Cyprus*, p. 42, fig. 70.

Brown clay and slip, the latter partly turned to black by fire. Roughly modelled; high ribbed handle. Round the body, narrow close flutings.



Fig. 63 = C 200.

- C 201.** JUG, similar. Form 29. Ht.  $5\frac{1}{8}$  in. Similarly acquired (tomb 22). *Excavations in Cyprus*, p. 38.

Drab clay; dark brown slip, much worn. Globular body with base-ring; cylindrical neck with plain lip; flat handle. Body fluted vertically all round.

- C 202.** JUG, as last. Form 29. Ht.  $4\frac{3}{4}$  in. Similarly acquired (tomb 73). *Excavations in Cyprus*, p. 35, fig. 63, No. 1121.

Greyish-drab clay without slip or polish. Body fluted as last.

- C 203.** JUG. Variant of Form 29. Ht.  $7\frac{1}{4}$  in. Similarly acquired (tomb 27).

Grey ware with slightly-polished surface. Body balloon-shaped, with base-ring; flat handle; cylindrical neck with ridge at base and plain lip. Vertical shallow ribs or flutings round body.

- C 204.** JUG, similar. Ht.  $6\frac{3}{8}$  in. Similarly acquired (tomb 35). Greyish-drab ware.

- C 205.** JUG, similar. Ht.  $5\frac{5}{8}$  in. Similarly acquired (tomb 35).

Red clay and dark brown slip. Handle ribbed; flutings closer and narrower. Cf. C 200.

- C 206.** JUG. Form 29. Ht.  $4\frac{5}{8}$  in. Similarly acquired (tomb 83). *Excavations in Cyprus*, p. 48, fig. 74.

Drab ware with black slip. Plain lip; thin handle; moulding at base of neck; base-ring. Body vertically ribbed.



Fig. 64 = C 206.

- C 207.** JUG, similar. Form 29. Ht.  $4\frac{7}{8}$  in. From excavations at Curium (Turner Bequest), **PLATE** 1895; tomb 89. *Excavations in Cyprus*, p. 72, fig. 125.

Unglazed dark brown ware. Plain cylindrical neck with rim; flat handle. Body ribbed as last.

- C 208.** JUG. Form 29. Ht.  $4\frac{3}{4}$  in. From excavations at Maroni, 1897; tomb 1.

Red clay; brown or black slip turning to a reddish-brown under the action of fire. Moulded lip; base-ring; ridges on front and base of neck; incised line scored down handle. Round the body, vertical raised ribs.



## B. 2. PAINTED WARES (C 209 330).

(1) BLACK-GLAZE WARE (C 209). (*Cyprus Mus. Cat.* II. 3.)

Cream-coloured clay of fine texture, covered with a black lustrous glaze, on which are painted groups of short parallel lines in lustreless red paint (the motive is found on early incised examples; cf. C 65). It is probably an imitation of the incised fabrics, dating from the middle period of the Bronze Age, immediately before the appearance of Mycenaean vases. Cf. *Cyprus Mus. Cat.*, p. 39.

C 209. JUG. Form 34 (nearly). Ht.  $3\frac{1}{2}$  in. From the neighbourhood of Amathus. Presented by the Secretary of State for Foreign Affairs, 1880. **PLATE I.**

Spherical body with plain lip and handle. The clay is coarse and imperfectly levigated; the form is hand-made; the exterior has been covered with a thick black pigment slightly polished, on which are laid at intervals round neck and body groups of short parallel horizontal lines, in a deep red colour. The general effect suggests an imitation of basket-work. One side seems to have been subjected to excessive heat, which has laid the surface bare, and turned the black paint at the edge of the damaged part to a dull red.

[Cf. *Cyprus Mus. Cat.*, Nos. 401, 402.]

B. 2. (2) WHITE SLIP WARE (*Cyprus Mus. Cat.* II. 4). C 210 257 (also C 1020).

Clay dark (red when over-fired), granular in consistency and worked very thin, giving a metallic ring when struck; covered inside and out with thick hard chalky slip like pipe-clay. Ornament in black paint, brown when laid on thin, and red when overfired. Vases all hand-made without base-ring, with decoration in imitation of seams of leather vessels: bands of lattice or other patterns round rim, whence descend bands of similar pattern towards the base, but not meeting. The commonest form is a hemispherical bowl with flat triangular handle, notched at the end, like two flexible pieces of wood joined; bottles or jugs and large kraters also found. Common in late Bronze-Age tombs, contemporary with Mycenaean ware.

C 210. KRATER. Ht. 10 in. From excavations at Hala Sultan Tekké, Salt Lake, Larnaka, 1898.

White slip; dark brown paint. Echinus-shaped body with short wide neck and chamfered rim; horned handle on one side of body, very thick. On the handle, bands of thick and thin lines, with two rings above; on the rim, wavy lines alternating with rows of short vertical strokes, the latter continued down the inside; on the neck, a wide band of short horizontal strokes, the borders

interrupted at the handle. On the shoulder, chain of lozenges between bands of lattice-pattern, except at handle; on the body vertical and horizontal lattice patterns with vertical chains of lozenges in the spaces over the horizontal bands; in front at the top of the chains are dotted crosses.

- C 211. DEEP BOWL. Ht.  $7\frac{1}{8}$  in. Diam.  $7\frac{3}{8}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 69. *Excavations in Cyprus*, p. 40, fig. 68.

Ovoid body with sloping rim; horned handle on one side (as on the other "white slip" bowls). Drab slip; dull brown paint. Repaired. On the handle, horizontal lines; on the rim, vertical lines, here and there continued down the inside. On the upper part of the body, two horizontal wavy lines interspersed with dots, imitating wicker-work; below, double band of lattice-lozenges and vertical rows of the same, some ornamented with volutes, alternating with similar rows ending below in wavy lines bordered with dots.



Fig. 65 = C 211.

- C 212. DEEP BOWL. Ht. 6 in. Diam.  $6\frac{1}{2}$  in. Similarly acquired (tomb 34). See *Excavations in Cyprus*, p. 51.

Form as last; on one side a small double-ribbed ring-handle. Reddish clay with white slip; dull brown paint. Rim injured. The whole of the exterior, about two-thirds down from the rim, is covered with patterns of wavy lines and dots, as on C 211; below are alternately lattice lozenges, single or in pairs, and vertical wavy lines edged with dots.

[Cf. for the upper ornament, Louvre A 44 (Pottier, *Atlas*, pl. 6.).]

- C 213. BOWL. Form 30. Ht. 4 in. Diam.  $6\frac{1}{2}$  in. 1868 (Pierides).


PLATE 1

Hemispherical bowl with horned handle. Pale lemon-coloured slip with dull black paint.


On the handle, short strokes, two thin between two thick; round the rim, a row of dots and lattice-pattern ending in plain lines above the handle; round the body vertical bands of lattice-pattern and lattice-lozenges between parallel lines, alternating, the latter shorter than the others.

- C 214. BOWL. Form 30. Ht.  $3\frac{3}{8}$  in. Diam.  $6\frac{1}{4}$  in. 1868 (Pierides). Walters, *Ancient Pottery*, I., pl. xi., 6.

Form as last. Drab slip; dull purplish-brown paint. On the handle, oblique lines (thin between two thick); round the rim, except under the handle, lattice-pattern; below on each side, row of connected squares and lattice-

pattern  . Round the body, vertical bands of lattice-pattern nearly meeting on base.

- C 215. BOWL. Form 30. Ht.  $3\frac{1}{4}$  in. Diam. 7 in. 1869 (Sandwith).

Form as before. Pale buff slip; dull brown paint. Rim repaired. On the handle, short parallel strokes; on the rim, wavy line. On each side of the bowl, wavy line between pairs of straight lines, below which are patterns of two vertical wavy lines with dots down the sides (cf. C 224), and four vertical groups of three parallel lines; on the front, pattern as before between two pairs of three lines, with two parallel lines above ; under the handle, three groups of three vertical lines.

- C 216. BOWL. Form 30. Ht.  $4\frac{1}{4}$  in. Diam.  $7\frac{1}{4}$  in. From Saqqara, Egypt. Presented by **PLATE II.**  
E. A. Gardner, Esq., 1886. *J.H.S.*, XVII., p. 74.

Form as before. Creamy-white slip; brown paint, varying in tone. Handle broken off; form slightly distorted. Round the rim, wavy line; below, each side, wavy line between pairs of straight ones. On the body, vertical patterns composed of triple parallel lines, horizontal and vertical, double wavy lines with borders of dots, and single wavy lines, arranged in varying combinations on front, back and sides.

- C 217. BOWL. Form 30. Ht.  $3\frac{7}{8}$  in. Diam.  $6\frac{1}{2}$  in. Probably from R. H. Lang's excavations near Dali.

Form as before. Pale buff slip, with dark brown paint. On the handle, oblique lines (two thin between two thick); on the rim, a row of dots and band of lattice-pattern, below which are (on each side) a chain of lozenges, and a continuous lattice-pattern. Round the body, vertical bands, nearly meeting at the base, alternately lattice and ladder patterns.

- C 218. BOWL. Form 30. Ht. 4 in. Diam.  $7\frac{1}{4}$  in. 1869 (Sandwith).

Form as before. Buff slip; dark brown paint. Repaired from fragments. On rim, dots and lattice-pattern as last. On the body, each side: row of dots and lattice-pattern above, lattice and ladder-patterns alternating below; on the front and back, lattice and ladder-patterns, crossed by oblique lines; on the front are also vertical rows of short strokes between the patterns.

- C 219. BOWL. Form 30. Ht.  $2\frac{3}{8}$  in. Diam. 6 in. 1869 (Sandwith).

Form as before. Red clay with buff slip; purple-brown paint. Repaired; handle wanting. Round the top, except at handle, row of lattice-lozenges between groups of four straight lines; below, six groups of four vertical lines, meeting on base.

- C 220. BOWL. Form 30. Ht.  $3\frac{1}{4}$  in. Diam.  $6\frac{1}{2}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 45.

White chalky slip on dark granular clay; dull lustreless brown paint. Form as before; flat triangular handle notched at the end. Round the rim, row of dots between two narrow bands of lattice-pattern, the lower one not continuous

(broken off under handle and in front); below are vertical bands of pattern towards the base, alternately lattice-patterns as above and narrower ladder-like bands; these are crossed by plain lines, and on the front there is a diagonal line of dots on each side of the ladder-pattern.

- C 221.** BOWL, similar. Form 30. Ht.  $4\frac{1}{2}$  in. Diam.  $6\frac{3}{8}$  in. Similarly acquired (tomb 10).

White slip with dark brown paint turning to a lighter tone below. Handle as last. Round the rim (except under handle), a band of lattice-pattern; below, bands of connected squares and lattice-patterns on each side of the bowl; on the front and under the handle are vertical bands of lattice-pattern with rows of dashes and short ladder-patterns between; round the rest of the body the lattice and ladder patterns are repeated.

- C 222.** BOWL, similar. Form 30. Ht.  $4\frac{1}{2}$  in. Diam.  $7\frac{1}{8}$  in. Similarly acquired (tomb 66). *Excavations in Cyprus*, p. 35, fig. 63.

Buff slip with dull black paint. Repaired from fragments (a piece wanting). Patterns exactly as last, except that in the second horizontal band the lines joining the squares are omitted.

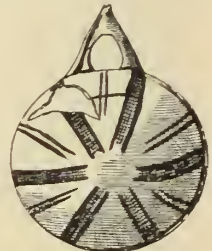


Fig. 66 = C 222.

- C 223.** BOWL, similar, but shallower. Form 30. Ht.  $3\frac{1}{2}$  in. Diam.  $7\frac{1}{4}$  in. Similarly acquired (tomb 22).

White slip with dark brown paint. Round the rim, lattice-pattern, from which depend vertical bands of lattice and ladder pattern alternately, with occasional lines of dashes as on C 221, the ladder patterns being shorter than the others.

- C 224.** BOWL. Form 30. Ht. 4 in. Diam.  $7\frac{1}{2}$  in. Similarly acquired (tomb 69). *Excavations in Cyprus*, p. 40, fig. 68.

Handle of usual type. White slip; dark brown paint, with some details in lighter brown or red. Repaired from fragments and partly restored. On the handle, short parallel strokes; round the rim a band of straight and wavy lines, the latter in light brown. On the body in front, between groups of vertical lines, a pattern composed of two vertical wavy lines with dots down each side (cf. C 215), crossed by three parallel horizontal lines, on which rest two vertical bands of lattice-pattern; on either side of this are similar pairs of wavy lines with dots, repeated, and beyond, groups of three parallel lines of varying length.




Fig. 67 = C 224.

- C 225.** BOWL, as last. Form 30. Ht.  $4\frac{1}{2}$  in. Diam.  $7\frac{1}{8}$  in. Similarly acquired (tomb uncertain).

Handle lower down than on last. Paint varying from dark brown to red. Made up from fragments. Patterns exactly as last, except that the horizontal lines on the body do not occur on the front, but under the handle.



- C 226.** BOWL, similar. Form 30. Ht.  $4\frac{1}{4}$  in. Diam. 8 in. Similarly acquired (tomb 88). *Excavations in Cyprus*, p. 34, fig. 62, No. 1231.

Handle as last but one. Drab slip with red paint. On the handle, patterns representing plants ; round the rim, wavy line, and (on each side) a row of lozenges between pairs of lines. On the body, pairs of vertical lines, some with faint cross-hatchings; on the side opposite the handle is a pattern of two wavy lines with dots as on last, with vertical lines each side and above; none of the vertical lines extend more than two-thirds of the height of the bowl.

- C 227.** BOWL. Form 30. Ht.  $3\frac{1}{2}$  in. Diam.  $6\frac{1}{2}$  in. Similarly acquired (tomb 88).

**PLATE II.**

Red clay with white slip and bright red paint. Plain rounded handle. Rim mostly restored; part of body wanting. On the handle, horizontal line crossed by pairs of lines at intervals; round the rim, wavy line, and below, on sides only, chain of lattice lozenges; round the body, four vertical chains of lattice lozenges bordered by rows of dots and pairs of lines.

- C 228.** BOWL. Form 30. Ht.  $2\frac{5}{8}$  in. Diam.  $4\frac{1}{4}$  in. Similarly acquired.

White slip; dark brown paint. Horned handle. On handle, oblique lines; on rim, row of short strokes and short horizontal lines in fours; on body, six vertical sets of four parallel lines, between which are lattice squares (in pairs except under handle).

- C 229.** BOWL, similar. Form 2 (nearly). Ht.  $2\frac{3}{8}$  in. Diam. 5 in. Similarly acquired (tomb 84).

Drab slip; dark brown paint. Ear-handle, pierced, rising slightly above rim. On the rim, parallel strokes at intervals and continuous row of short lines as on last, below which are vertical lines as on last.

- C 230.** BOWL. Form 30. Ht.  $4\frac{3}{8}$  in. Diam.  $6\frac{7}{8}$  in. From excavations at Curium (Turner Bequest), 1895; tomb 107. *Excavations in Cyprus*, p. 72, fig. 125.

Creamy-white slip; dark-brown paint. On the handle, oblique lines in groups of two thin between two thick, with dots and rings between; round the upper part of the body, row of dots and band of linked rectangles between two bands of lattice-pattern. Round the lower part of the body, alternating vertical bands of lattice- and ladder-patterns with rings between, crossed in front and under handle by a horizontal band of ladder-pattern; in the rectangular spaces thus formed are linked lozenges with volutes.

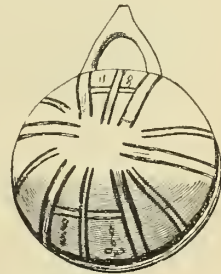




Fig. 68 = C 230.

- C 231.** BOWL. Form 31. Ht.  $3\frac{3}{4}$  in. Diam.  $7\frac{3}{4}$  in. Similarly acquired (tomb 86).

Buff slip; dark brown paint. On the handle, short strokes, two thin between two thick; round the rim, lattice-pattern; round the body, lattice- and ladder-patterns alternating, with here and there lines of dots.



- C 232.** BOWL. Form 2. Ht.  $2\frac{3}{4}$  in. Diam.  $5\frac{5}{8}$  in. From excavations at Maroni, 1897; tomb 19.

Usual form of body, but with small pierced ear-handle. Fine white slip; dull greenish-black paint. On inside of rim, parallel strokes at intervals; on exterior, band of lattice-pattern , whence eight vertical bands to the base, alternately lattice-pattern and lattice-lozenges .

- C 233.** BOWL. Form 77. Ht.  $2\frac{5}{8}$  in. Diam.  $5\frac{5}{8}$  in. From excavations at Maroni, 1897.

White slip; dark brown paint. Base-ring; plain vertical handle; shallow body. Repaired. On rim and handle, short strokes (two thin between two thick); under handle, vertical band of ladder-pattern between two pairs of lozenges, repeated on opposite side of body, but with chains of three lozenges. Round the rim, band of lattice-pattern, and on each side of the bowl a pattern of lattice-work and lozenges, consisting of three bands of the former in the shape of an inverted triangle, with a perpendicular to the base, above which is a chain of lozenges; in each space thus formed are two lozenges joined, or a single one. (See fig. 69.)



Fig. 69 = C 233 part.

- C 234.** BOWL. Form 31. Ht.  $2\frac{3}{4}$  in. Diam.  $5\frac{3}{8}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb uncertain. *Excavations in Cyprus*, p. 47, fig. 72.

Shallow form, with horizontal handle. Creamy-white slip with dark brown paint. On the handle, parallel oblique lines in fours; round the rim, four parallel lines, from which similar groups of lines (six in all) extend to the base.



Fig. 70 = C 234.

- C 235.** BOWL, similar. Form 31. Ht.  $2\frac{1}{2}$  in. Diam.  $5\frac{1}{4}$  in. Similarly acquired (tomb 93).

Buff slip. Patterns as last, but only five groups of vertical lines.

- C 236.** BOWL, similar. Form 31. Diam.  $5\frac{1}{2}$  in. Similarly acquired (tomb 88).

Buff slip, with dark purple-brown paint. On the handle, stripes; round the rim, four parallel lines or bands, from which similar vertical bands (six in all) extend to the base.

- C 237.** BOWL, similar, but not so shallow. Form 31. Ht.  $2\frac{1}{4}$  in. Diam.  $5\frac{1}{8}$  in. Similarly acquired (tomb 66). *Excavations in Cyprus*, p. 36, fig. 64.

Buff slip; dark brown paint. Bands and lines on handle; other patterns as on last.



Fig. 71 = C 237.

- C 238. BOWL. Form 31. Diam.  $6\frac{5}{8}$  in. From excavations at Curium (Turner Bequest), 1895; tomb 57. *Excavations in Cyprus*, p. 72, fig. 125.

White slip with black paint. Form as before. Surface much damaged and in bad condition; handle repaired and part of rim restored. On the handle, lattice-pattern and rows of short strokes; round the rim, band of lattice-lozenges between pairs of lines, from which depend pairs of lines and conventional tree-patterns alternately.

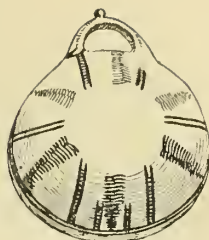



Fig. 72 = C 238.

- C 239. BOWL, similar. Form 31. Diam.  $5\frac{1}{4}$  in. From excavations at Maroni, 1897; tomb 5. Base very shallow, forming a distinct foot. Red clay with drab slip; dark brown paint. Handle broken off; surface scraped in parts and paint worn away. Round the rim inside, rows of thin strokes between two thick ones; on the outside, horizontal ladder-pattern, and three bands of lozenges. Round the body, four vertical lines of crosses; on the under side of the foot, intersecting pairs of lines with rings in angles, in a circle .

- C 240. BOWL. Form 2. Diam.  $4\frac{1}{4}$  in. From excavations at Maroni, 1897; tomb 1.

Shallow form, with small reel-shaped handle, pierced with small hole. Buff slip; dark brown paint. Bars on handle; round rim, short strokes at intervals; on exterior, three rings round top, and five groups of four vertical lines to base.

- C 241. BOWL. Form 32. Ht.  $1\frac{3}{4}$  in. Diam.  $5\frac{5}{8}$  in. From the Sandwith Coll. Presented by A. W. Franks, Esq., 1876. *Archaeologia*, XLV., pl. x., fig. 1, p. 130.

Shallow form with flat base; no handle, but remains of a projection on rim, adjoining which is a hole pierced for suspension. Pinkish-white slip; patterns in red. Round the rim, wavy line and three straight parallel lines; on the body, three motives, (1) and (2) alternating, with (3) between each pair: (1) vertical band of dots between two ladder-patterns; (2) ladder-pattern; (3) row of lattice squares. On the base, within a wavy border, wavy lines forming a cross, with circles in the angles.

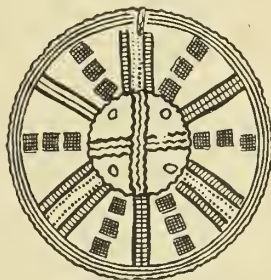


Fig. 73 = C 241.

- C 242. BOWL. Form 32. Ht.  $2\frac{1}{8}$  in. Diam.  $6\frac{1}{4}$  in. Presented by A. W. Franks, Esq., 1879.

Type as last, the projection on the rim complete, pierced with a hole. Drab slip; dark red paint, varying to dark brown. Outline distorted. Round rim, wavy and straight lines as last, from which four vertical bands of lattice-pattern with double-line borders descend to base, on which are similar bands intersecting, with single-line borders.

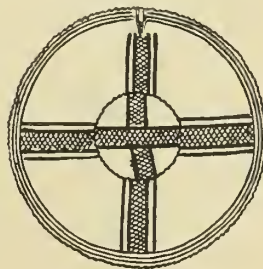


Fig. 74 = C 242.

- C 243. OLPE. Form 89. Ht.  $6\frac{1}{4}$  in. 1868 (Pierides).

Drab slip: dull dark brown paint. Surface scraped. Squat body with base-ring and wide neck with rim; flat looped handle. On rim short strokes (thick and thin) alternating with wavy lines, the former continued down the inside; on the handle, vertical wavy lines. On the upper part of the body, vertical bands of lattice lozenges, connected by cross-bands of short horizontal strokes, above and below which are chains of plain lozenges. On the lower part, band of lattice-pattern, below which are vertical chains of lozenges alternating with bands of lattice-pattern and lattice-lozenges, most of the bands being continued to the base, on which are intersecting pairs of wavy lines forming a cross.

- C 244. OLPE, similar. Form 38 (nearly). Ht. 5 in. From excavations at Enkomi (Turner Bequest), 1896; tomb 10. See *Excavations in Cyprus*, p. 51.

Drab clay with white slip and dark brown paint. Foot broken away. On the handle, two vertical stripes; on the rim, wavy lines and rows of short strokes alternating, the latter continued inside the neck. On the neck, three vertical bands of lattice-lozenges, the middle one with dots down each side; between them, chains of plain lozenges; below, band of lattice-pattern. On the body, vertical bands of lattice- and ladder-patterns alternating; on the base, two lines intersecting, forming a cross.

- C 245. OLPE, similar. Form 33. Ht.  $8\frac{1}{4}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 45. *Excavations in Cyprus*, p. 45, fig. 71.


Flat handle with forked thumb-piece at top; on opposite side to handle, a projecting knob. Patterns in dark purple-brown. On the handle, rows of strokes and irregular lines; on the lip, vertical strokes and wavy lines alternating, with rows of dots enclosed by light and dark vertical lines round the inside. On the neck, an elaborate pattern of lattice-lozenges in vertical bands alternating with broad horizontal bands of short strokes, above and below which are plain lozenges and a sort of rosette; under the handle are short oblique strokes. On the body, above, is a band of lattice-pattern, from which depend vertical bands of similar pattern alternating with shorter bands of lattice-lozenges, except on the front, where the lozenges are replaced by plain ones, with volutes above: the longer stripes are produced as far as the base, on which is a rough  pattern.




Fig. 75 = C 245.

- C 246. OLPE, similar. Form 33 or 89. Ht.  $7\frac{3}{4}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 45. *Excavations in Cyprus*, p. 45, fig. 71.

White slip; dark brown paint. Handle as last; neck not marked off from body. Repaired. On the rim and inside, short strokes and wavy lines alter-



nating; on the handle, short strokes and vertical wavy lines. On the neck, in front, vertical bands of lattice-lozenges, with cross-bands of short strokes, above and below which are chains of plain lozenges (cf. C 243); at the back,  pattern. Below, band of lattice-pattern, below which are vertical bands of lattice-pattern and lattice-lozenges alternating; in the two middle spaces are chains of lozenges with a volute each side.

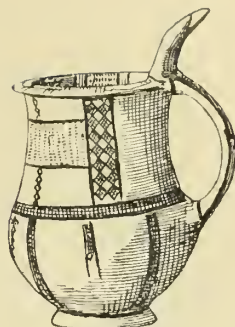



Fig. 76 = C 246.

PLATE II.

- C 247. OLPE, similar. Form 33. Ht. 10 $\frac{1}{4}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 45.

Red clay with white slip; brown paint.

On the thumb-piece, rows of short strokes and vertical lines; on the handle, wavy lines; on the rim, wavy lines and rows of short strokes alternating with short cross lines (two thin between two thick) . On the neck, vertical rows of lattice-lozenges, single alternating with double between borders; under the handle, a row of oblique hatchings, and plain band round base. On the body, band of lattice-pattern, below which alternate lattice-pattern and bands of lattice-lozenges, the latter alternately short and long; the vertical lines of the lattice-patterns are continued down to the foot.

- C 248. OLPE, similar. Form 89. Ht. 6 $\frac{3}{4}$  in. Similarly acquired (tomb 88). *Excavations in Cyprus*, p. 34, fig. 62.

No thumb-piece to handle. White slip; dark brown paint. On the rim, alternate short lines and dashes; on the handle, vertical bands; other patterns as last, but on the neck lattice-lozenges only.

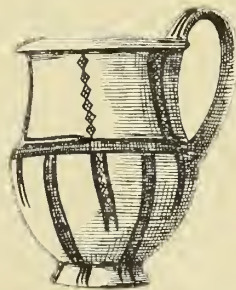


Fig. 77 = C 248.

- C 249. OLPE, as before. Form 33. Ht. 9 $\frac{1}{8}$  in. From excavations at Curium (Turner Bequest), 1895; tomb 54. *Excavations in Cyprus*, p. 72, fig. 125.

White slip; dark brown paint. Handle with thumb-piece. Foot chipped. On the rim and inside neck, pattern as last and wavy line alternating; on handle, zigzag pattern, and on thumb-piece short vertical strokes in front, thick and thin horizontal lines at back. On the neck, an elaborate pattern of vertical bands of lattice-lozenges and cross-bands of short strokes, with rosettes of dots and plain lozenges in the intervening spaces (cf. C 246); under the handle a vertical pattern of short thick and thin lines, with chain of six horizontal lozenges each side. On the body, above, band of lattice-pattern;

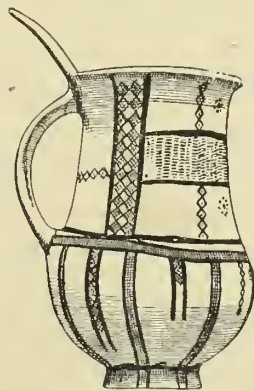


Fig. 78 = C 249.

below, in front, vertical band of lattice-lozenges with rosettes of dots and vertical chains of lozenges each side; on either side of this, a pattern of vertical bands of lattice-lozenges and lattice-patterns; the vertical lines of the latter are continued to the base.

- C 250.** OLPE, similar. Form 33 (nearly). Ht. 6 in. From excavations at Maroni, 1897; tomb 28. Walters, *Ancient Pottery*, I., pl. xi., 5.

White slip with patterns in dark purple-red, varying to yellowish-red. Triangular projection at base of neck. Thumb-piece of handle broken off. On the rim, two wavy lines alternating with two vertical lines between which are rings, the vertical lines being continued down the inside; on the handle, vertical zigzag lines interspersed with dots; on the projection, pairs of wavy lines. On the neck, two chains of lozenges between vertical lines, separated by a double line; on the shoulder, chain of lozenges between double horizontal lines, with vertical bands of lattice-patterns and double line below; on lower part of body, vertical chains of lozenges with rows of dots and double lines each side (in one case wavy lines in place of lozenges); on the base, intersecting pairs of wavy lines forming a cross.

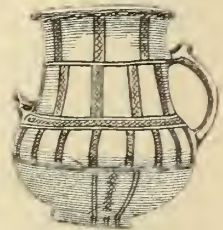


Fig. 79 = C 250.

- C 251.** OLPE, similar. Form 38 (nearly). Ht.  $5\frac{1}{4}$  in. Similarly acquired (tomb 1).

White slip (worn away on body); purple-red paint. On the handle, parallel stripes; on the projection, floral pattern and chevrons on sides; on the rim, parallel lines and short strokes, partly continued down the inside. On the neck, above, vertical rows of hatched lines divided by plain lines; below, horizontal lines and rows of short strokes alternating. On the body, three rows of patterns, consisting of rows of dots and parallel lines, divided by horizontal lines; these are all much worn.



Fig. 80 = C 251.

- C 252.** OLPE, similar. Form 33 or 89. Ht.  $7\frac{1}{2}$  in. Similarly acquired (tomb 28).

Cream-coloured slip; dark purple-brown and dull red paint. On front of body, projection as on C 245. On the rim, inside and out, double wavy lines in red; on the handle, similar wavy lines with straight cross-lines. On the neck, an elaborate design of bands of lattice, chevron, and lozenge patterns interlacing at right angles; under the handle, ladder-patterns. On the body, chequer and lattice-patterns in squares within borders of ladder-pattern, with lattice-lozenges below; on the foot, double wavy line. All the frames of the



Fig. 81 = C 252.



patterns are in purple-brown, the inner markings in red ; on the l. of the handle the chequers are irregularly arranged.

- C 253. JUG. Form 34 (nearly). Ht.  $10\frac{1}{8}$  in. From excavations at Maroni, 1897 (tomb 1). **PLATE II.**

Ovoid body, with wide neck, small trefoil mouth, and flat handle ; no foot. White slip, with dark purple-brown paint. On neck and lip (inside and out), rows of parallel lines, thick and thin ; on the handle the same, alternately straight and sloping. On the body, band of lattice-pattern above ; below, vertical bands of lattice-pattern and lattice-lozenges alternating, the latter shorter than the former, which extend to the base.

- C 254. JUG. Form 34. Ht.  $8\frac{3}{8}$  in. From excavations at Enkomi (Turner Bequest), 1896 ; no tomb-number. *Excavations in Cyprus*, p. 47, fig. 72.

Form as last ; body more globular. White slip ; dark brown paint. Patterns as last.

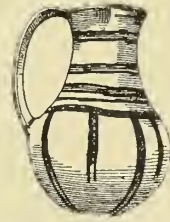


Fig. 82 = C 254.

- C 255. BOTTLE. Form 35. Ht.  $6\frac{1}{4}$  in. 1876 (Cesnola).

White slip ; dark brown paint. Body nearly spherical, without base-ring ; long narrow neck with funnel-shaped mouth ; flat handle, slightly curved.

Inside the lip are short parallel lines ; on the neck, similar lines with wavy line above and a row of lattice lozenges round the middle ; on the handle, parallel lines. On the body, horizontal band of lattice-pattern above ; below, vertical bands of lattice-pattern and lattice-lozenges alternating, the latter shorter than the former.

- C 256. BOTTLE. Form 35. Ht. 6 in. From excavations at Maroni, 1897 (tomb 1). **PLATE II.**

Form as last ; thick handle. Cream-coloured slip ; purple-brown paint. On neck and inside lip, parallel strokes at intervals ; on handle and outside lip, wavy lines ; on the body, above, band of lattice pattern ; below, a pattern repeated three times, consisting of a panel of lozenges with dots in them between two vertical lattice-bands, the whole crossed by four horizontal lines and lattice-pattern ; under the handle a single row of similar lozenges.

- C 257. BOTTLE. Form 35. Ht.  $5\frac{1}{2}$  in. From excavations at Klavdia, near Larnaka, 1899 ; tomb A. 1.

Form as preceding ; body flattened at base ; spreading lip ; flat handle starting from middle of neck. White slip ; black paint. Surface worn in parts. On inside of mouth three groups of parallel strokes ; round outside, wavy line. Round neck, rings ; down handle, wavy lines. Round the body, horizontal band of lattice-pattern, from which eight vertical bands to base, alternately as before and composed of lattice lozenges.

B. 2. (3) PAINTED WHITE WARE (*Cyprus Mus. Cat.* II. 1). C 258 325.


Clay of fine texture and creamy colour, usually unpolished, with fine hard slip of same tone, greenish when under-fired, reddish when over-fired. Ornament in black paint, turning red when over-fired, without lustre; the decoration consists of groups of straight or zigzag lines, chevrons, chequers, and hatched

triangles, with a characteristic  motive for ornamenting the base (cf. the

incised patterns of C 59-85, and Cycladic pottery as at Phylakopi).<sup>1</sup> The commonest form is a globular or ellipsoidal bottle with beak-shaped or long tubular spout and many projections pierced for suspension ("string-holes"). This and the following class (4), though contemporaneous with Mycenaean vases, are seldom found with them. At Curium, Maroni, and Hala Sultan Tekké they were almost entirely wanting, and very rare at Enkomi.

C 258. BOWL. Form 4. Ht.  $3\frac{1}{4}$  in. Diam.  $4\frac{3}{4}$  in. 1868 (Pierides).


PLATE I.

Imitation of "white slip" ware, both in form and decoration. Buff clay and slip; dull dark red paint. Hemispherical form, with horned handle. Round the rim, except at handle, band of lattice-pattern, with  below; below, all round, the lattice-pattern repeated, from which vertical bands of this and the other pattern, alternating, extend to the bottom of the bowl.

[Cf. *Cyprus Mus. Cat.*, 305, and *J.H.S.*, XVII., p. 150, fig. 7, 12.]

C 259. BOWL. Form 3 (nearly). Ht. 2 in. Diam.  $4\frac{5}{8}$  in. Phoenikiais (O.-Richter), 1884. O.-Richter, *Kypros, the Bible, and Homer*, pl. 150, No. 15.

Buff slip; dull red paint. Shallow hemispherical form, with horned handle; apparently, like C 258, an imitation of white slip ware. Rim damaged and handle broken. Bands on handle; in the interior, pattern of intersecting pairs of lines with dotted circles between. On the exterior, hatched triangles round

rim; below, wavy line between two pairs of straight , passing from handle across base to the opposite side, on either side of which is a pattern of three oblique lines between dotted circles.

C 260. BOWL. Form 36. Ht.  $2\frac{3}{4}$  in. Diam. 4 in. Similarly acquired.


Buff clay; dull red and black paint, worn. Body enlarging towards base; horned handle sloping upwards; no foot. On handle, rows of short strokes; on rim, crescents in black and red; round the body parallel zigzag lines between straight ones; underneath,  pattern.



Fig. 83 = C 260.

[Cf. *Cyprus Mus. Cat.*, 306.]

<sup>1</sup> See *Excavations at Phylakopi*, p. 100; *Journ. Anthropol. Inst.*, XXXIII., p. 287; Chantre, *Mission Archéol. en Cappadoce*, pl. 3, fig. 9.

- C 261. OVAL BOWL (? imitation of basket). Ht. 2 in. Length 5 in. 1876 (Cesnola).

Drab clay ; black paint. Flat edge pierced at intervals with pairs of holes ; at one end it forms a small spout or lip ; at the other, a rudely-modelled human figure is attached to the rim. The figure on the rim is in the style of the terracotta figures (*Cat. of Terracottas in Brit. Mus.*, A 11 ff.), with large pierced ears, features and limbs rudimentary, but fingers and toes indicated ; the l. hand rests on the rim, but the r. is wanting. In interior, wavy lines ; on rim, chevrons, and bars of paint on the figure ; on exterior, panels of lattice-pattern, and at the ends, horizontal zigzag lines between straight ones.



Fig. 84 = C 261.

- C 262. BOWL. Form 36 (nearly). Diam.  $2\frac{7}{8}$  in. Phoenikiais, 1884.

Drab slip ; dark brown paint, dull and faded. One handle ; base indented. In the interior, band round rim ; on the exterior, band of four parallel zigzag lines ; underneath, groups of three lines intersecting at right angles.

- C 263. KYATHOS. Ht. 6 in. Similarly acquired.

Buff clay and slip ; dark red paint varying to black. High vertical handle ending in rudely-modelled human head wearing cap ; base roughly flattened ; very thin walls, vertically indented in four places. Repaired from fragments ; parts wanting. At the top of each indentation is a knob. On the handle, zigzag lines and other markings ; in the interior, round the top, zigzag line ; below, vertical lines to centre, straight and zigzag alternating, with dotted circles between. On exterior, chequers of lattice-squares alternating with rows of lattice-triangles ; in the indentations, arrow-head patterns.

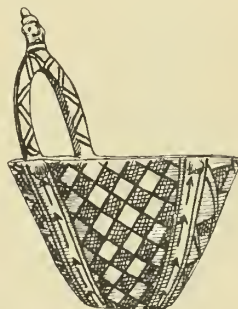


Fig. 85 = C 263.

- C 264. JAR. Ht. 3 in. Phoenikiais (O.-Richter), 1884.

Buff clay and slip ; paint varying from black to purple. Low foot, narrow rim, and handle (broken off). On the rim, short oblique strokes in pairs ; on the body, large lattice triangles and two horizontal wavy lines ; on the base, intersecting lines forming a cross.

- C 265. JUG. Form nearly as C 39. Ht. 3 in. Phoenikiais (O.-Richter), 1884.

Buff clay and slip ; dark red paint. Squat body with wide neck and slight rim ; no base-ring. Handle broken. Round neck, four parallel lines ; round body, groups of three vertical lines ; on base, dotted ring within circular wavy line.

- C 266.** JUG, similar. Form 37 (nearly). Ht.  $3\frac{1}{8}$  in. Similarly acquired.

Buff slip; dull purple paint. Squat globular body; wide mouth with vertical rim; looped handle. On handle, groups of oblique short strokes, with bars along edges; paint on rim and wavy line inside; on the body, band of hatched triangles, and on the base, pattern as C 260.

- C 267.** JUG. Form 37. Ht.  $3\frac{3}{8}$  in. Similarly acquired.

Buff clay and slip; dull black paint. No base-ring; tubular spout in front, and looped handle at back; no neck, but wide mouth. Inside lip, double zigzag pattern; on outside of lip, spout, and edges of handle, plain bands; on back of handle, double zigzag line. On body each side, two panels of chequers, with alternate squares of lattice-work; below, two straight lines and double zigzag line; the latter pattern repeated vertically under spout. On the base, groups of three lines intersecting within a circle.



Fig. 86 = C 267.

- C 268.** JUG, similar. Form 37 (nearly). Ht.  $3\frac{3}{4}$  in. From excavations at Maroni, 1897; tomb 10.

Body nearly globular, with flattened base; wide mouth without rim; flat looped handle; long tubular spout on shoulder. Buff slip; dull black paint. Bands round neck, and stripes down handle and spout; round the body, above, three groups of three vertical lines; below, four groups of four similar lines; round the middle, a band.

- C 269.** OLPE. Form 19. Ht.  $7\frac{5}{8}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 93.

Soft sandy buff-coloured clay; matt-black paint, much worn; apparently an imitation of "white slip ware" (cf. C 245). Wide neck with plain rim; flat handle with thumb-piece; no base-ring. Upper part of vase broken and repaired; part of rim and most of handle wanting. On neck, between two pairs of wide bands, a double row of lattice-lozenges; on the body, double wavy line between two wide bands; below, wide band from which rows of vertical lines extend to base; paint on handle.




Fig. 87 = C 270.

- C 270.** OLPE. Form 19. Ht. 7 in. Similarly acquired (tomb 86). *Excavations in Cyprus*, p. 33, fig. 51.

Buff clay; dull brown paint. Body of double convex section; no base-ring; wide neck; handle with thumb-piece. Part of neck and handle restored. Neck as last; on shoulder, triple line of zigzags; on body, horizontal line below which are four groups of five vertical lines; paint on handle.



- C 271.** OLPE, similar. Form 19. Ht.  $9\frac{1}{4}$  in. From excavations at Klavdia, near Larnaka, 1899; tomb 1.

Form as C 269. Buff clay; dull black paint. Bands of paint down handle; on neck, above, broad band, and below, band of lattice-triangles and dotted circles ; on shoulder and body, groups of short vertical lines with horizontal lines above.

- C 272.** OLPE. Form 38. Ht.  $4\frac{3}{4}$  in. 1869 (Sandwith).

Buff clay; dull red paint, varying to brown. Body somewhat squat, without foot; neck and handle as C 269; projection in front at base of neck. Paint on handle, with short oblique strokes on back; short straight strokes inside mouth. On the neck, zigzag bands of lattice-pattern between straight lines; on the body, above, zigzag line between two straight ones; below vertical bands of chevrons alternating with irregularly-shaped panels of lattice-pattern.

[Cf. *Cyprus Mus. Cat.*, 334, 335.]



Fig. 88 = C 272.

- C 273.** JUG. Ht.  $11\frac{1}{4}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 83. *Excavations in Cyprus*, p. 48, fig. 74.

Pale buff slip; dull reddish-brown paint. Ovoid body, without base-ring; beak-shaped mouth and thick flat handle. Made up from fragments; mouth damaged. Broad bands round neck and stripe down handle. On the body, three irregular-shaped panels of lattice-pattern as on C 272, alternating with oblique bands of double zigzags between straight lines, except in one place where the latter is replaced by a broad vertical band of lattice-pattern. Below, a broad band, with groups of four vertical bands at intervals extending to the base.



Fig. 89 = C 273.

- C 274.** JUG. Form 10 (nearly). Ht.  $4\frac{3}{4}$  in. Phoenikiais (O.-Richter), 1884.

Buff slip; dull black paint varying to purple. Globular body; cylindrical neck with plain rim and thick handle; rounded base. Paint on rim and handle; broad band round neck; on the body, vertical zigzag lines alternating with groups of vertical lines.

- C 275.** JUG, similar. For the form cf. C 17. Ht. 3 in. From excavations at Klavdia, near Larnaka, 1899; tomb 15.

Deep buff slip; dark red paint. Straight neck and plain mouth; small ring-handle. On the neck, narrow bands; on the body, two panels of lattice-lozenges in horizontal bands with lines between, divided by vertical bands of two wavy lines between pairs of straight ones (cf. C 329); on the base two lines forming a cross within a circle.



- C 276.** JUG (?). Ht.  $3\frac{1}{4}$  in. Phoenikiais (O.-Richter), 1884.

Globular body with very short neck and no lip; small handle. Pale buff slip; dull dark brown paint, worn. Bands on neck; on handle, groups of oblique short strokes with bars along edges; on the body, double panel of hatched lines; on the base, pattern as C 260.

- C 277.** JUG or FLASK. Ht.  $4\frac{3}{8}$  in. 1868 (Pierides).

Buff slip; dull black paint, worn. Pear-shaped body, flat on shoulder and tapering to foot (no base-ring); cylindrical neck and beak-shaped mouth; thin flat handle, and projection (broken off) in front on shoulder. Bands round neck; oblique lines on handle; on shoulder, groups of chevrons; on body, three horizontal bands, from which groups of three vertical lines extend to base.

- C 278.** FLASK. Form 40 (nearly). Ht.  $6\frac{1}{2}$  in. From excavations at Klavdia, near Larnaka, 1899; tomb A. 31.

Drab-coloured slip with designs in purple-brown paint. Globular body, without base-ring; long neck with beak-shaped mouth; ring-handle with two string-holes and a projection in the middle. On neck and handle, parallel lines (in chevrons on back of handle); on the body, three rows of hatched triangles with dotted circles in the intervening spaces; on the base, a pattern of wavy

and straight lines, meeting obliquely



- C 279.** FLASK, similar. Form 40. Ht.  $6\frac{1}{8}$  in. 1876 (Cesnola).

Pale buff clay; dull black paint. Spherical body, with flattened base; small handle with two projections; narrow straight neck with pinched up beak-like mouth; small projection each side of neck. Rings round neck; double zigzags on handle. On the body each side, double panels divided by pairs of horizontal lines: above, panel of chequers; below, another panel of chequers in four rows, of which the upper and lower are elongated to oblong form; these panels are separated by vertical bands, front and back, of a wavy line between two straight ones.



Fig. 90 = C 279.

[Cf. *Cyprus Mus. Cat.*, 346-355.]

- C 280.** FLASK, similar. Form 40 (nearly). Ht.  $7\frac{1}{4}$  in. 1868 (Pierides).

Buff clay and slip; dull black paint turning to red in places. Globular body without base-ring; neck as last. Flat handle with thumb-piece (broken off), and two string-holes at base; another string-hole on opposite side of neck. Mouth chipped; body scraped in parts. Paint on handles; bands round neck. On body, four oval panels with vertical lines between, in which are rows of lattice-triangles with lines between; under the handle, short horizontal lines,


wavy and straight, between vertical ones ; on the front, pairs of oblique lines ; between these, panels of straight lines containing vertical wavy lines. See Fig. 91. On base, two intersecting lines in circle, as C 245.



Fig. 91 = C 280 (part)


[Cf. *Cyprus Mus. Cat.*, 344.]

**C 281.** FLASK, similar. Form 41 (on feet). Ht. 6 $\frac{5}{8}$  in. Phoenikiais (O.-Richter), 1884.

Drab clay and slip ; dull black paint, faded. Spherical body supported on three small feet ; long tubular neck with oval orifice on side ; handle of rectangular section ; two string-holes on neck, and four round body. Neck repaired. On feet and upper part of neck, plain bands ; on handle,  pattern. On body and lower part of neck, bands of lattice triangles, with triple zigzag line below.

**C 282.** FLASK, similar. Form 40. Ht. 5 $\frac{1}{8}$  in. Similarly acquired.

PLATE II.

Pale buff slip ; dull brown paint, faded. Globular body with rounded base ; short neck with beak-shaped mouth and string-hole each side ; horned handle at base. Bands on neck ; handle as last ; on the body each side, two panels of hatched lines, divided by three straight lines with  pattern between ; on the base, pattern as C 260.

**C 283.** FLASK. Form 40 (nearly). Ht. 5 $\frac{1}{8}$  in. Similarly acquired.

PLATE II.

Buff slip ; dull red paint. Globular body without base-ring ; long tubular neck ending in beak-shaped spout ; narrow handle. Neck and base as last ; on upper part of body, two panels of parallel oblique lines with irregular edges, and two bands.

**C 284.** FLASK, similar. Form 40. Ht. 4 $\frac{1}{4}$  in. Similarly acquired.

Buff slip ; dull reddish-brown paint. Neck shorter than last, and very small handle. Patterns on neck as last ; on body, groups of lines, parallel, or forming chevron and lattice patterns ; below, two horizontal lines. On the base, intersecting lines forming cross, with small crosses in the spaces ; under the handle, zigzag line and dotted circle.

**C 285.** FLASK. Form 41 (on feet). Ht. 7 in. 1876 (Cesnola).

Pale buff clay ; dull black paint. Globular body on three short feet ; tubular neck ending in spout, with wide mouth on one side, small handle, and two rows of three string-holes ; round the body, two rows each of four similar string-holes (two broken off). On the neck, lattice-triangles, rings, and zigzag lines ; on the body, two bands of lattice-triangles with double lines below, and a band of triple zigzag lines ; bands of paint on feet and handle.

[Cf. *Cyprus Mus. Cat.*, 360-364.]

- C 286.** FLASK, similar. Form as last. Ht.  $5\frac{1}{2}$  in. Phoenikiais (O.-Richter), 1884.

Buff slip; dull black paint varying to red. Neck terminates in narrow spout; at the point where the handle joins is a large orifice, and on the handle a small projection. Bands on neck, spout, and base of handle; on the body, a band of overlapping hatched triangles, and below, a band of lattice pattern and zigzag line; on base, dot in circle.

- C 287.** FLASK, similar. Form 41. Ht.  $6\frac{1}{2}$  in. Similarly acquired.

Buff slip; black paint. Rounded base; long narrow tubular neck with oval opening on one side, next which are two string-holes; at base of neck, a horned handle; string-hole at base of neck, and three round shoulder. On neck, bands and wavy lines; on handle, pattern of parallel zigzag lines as C 281; on base, concentric rings. On the body, two panels of pattern divided by straight and wavy lines: (1) wavy line; (2) two horizontal lines; (3) hatched zigzag band; (4) band of oblong chequers; (5) chain of hatched lozenges; (4) and (1) repeated.



Fig. 92 = C 287.

- C 288.** FLASK, similar. Form 41. Ht.  $7\frac{1}{8}$  in. 1869 (Sandwith).

PLATE II

Drab clay without slip; dark brown paint, thinly applied. Small flat handle on one side, on each side of which are double string-holes, and round the body four of the latter. Paint on neck and handles; on the body, between the ears, lozenge-shaped panels of lattice-lozenges bordered by double lines; between them (above and below the ears), oblong lattice-patterns.

- C 289.** FLASK. Form 5 with spout. Ht.  $3\frac{7}{8}$  in. 1868 (Pierides).

PLATE II

Buff clay; dull red paint. Globular body; cylindrical neck with lip: no foot; small handle with two string-holes and tubular spout in front. Inside mouth and on handle, wavy lines; on neck and spout, rings. Round upper part of body, alternately large lattice-triangles and panels of lattice-lozenges, divided by triple lines; underneath the spout two lattice-triangles joined at the apices; under the handle, lattice-chequer pattern. Below, three lines, and on

base,  pattern.

- C 290.** FLASK. Form 42. Ht.  $4\frac{1}{2}$  in. From excavations at Klavdia, near Larnaka, 1899; tomb A. 15.

Polished buff ware, as C 326 ff. Reddish-yellow clay with orange-coloured slip; dark-red paint. Spherical body, tapering upwards, with long narrow neck and small mouth; at base of neck, two small solid handles, each pierced with two holes. Surface much worn on base. Round the neck, rings: on the body, two panels of chequers of alternate plain and lattice squares; under the handles vertical zigzag lines between pairs of straight ones; on the base, a thick ring.



Fig. 93 = C 290.

291. BOTTLE. Form 43. Ht. 3 in. 1869 (Sandwith).

Pale buff clay ; paint varying from dark red to black. Spherical body with rounded base ; cylindrical neck with plain rim ; string-hole each side. Neck as last ; hatched triangles on shoulder ; underneath, groups of straight lines intersecting at right angles in centre.

292. FLASK. Form 43. Ht.  $3\frac{1}{4}$  in. From excavations at Enkomi (Turner Bequest), 1896 ; tomb 10. Repaired.

Pale drab slip ; reddish-brown paint. Bulbous body, widening towards the base ; no base ring ; narrow neck and funnel-shaped mouth ; string-holes at base of neck. Bands round neck and lattice-pattern on body, the latter formed by intersecting bands of four parallel lines.



Fig. 94 = C 292.


293. FLASK, similar. Form 43. Ht.  $3\frac{1}{4}$  in. 1868 (Pierides).

Buff clay with slip or polish ; red paint. Neck has slight rim. Bands round neck and on handles ; on the body, lattice-patterns of groups of seven or eight parallel lines intersecting.

[Cf. *Cyprus Mus. Cat.*, 368-380.]

294. BOTTLE. Form 39 (nearly). Ht.  $9\frac{3}{4}$  in. Phoenikiais (O.-Richter), 1884.

Drab slip ; dull brown paint, nearly all worn away. Body ellipsoidal, with rounded base ; cylindrical neck with slight rim (damaged) ; loop-shaped handle, and string-hole at base of neck on opposite side. On neck, zigzag

line between groups of three straight ; on handle,  ; on each face of the

body, elaborate chequer-pattern, the unpainted parts being square and oblong in alternate rows ; down the sides, wavy lines.

295. BOTTLE. Form 39 (nearly). Ht.  $3\frac{3}{4}$  in. 1876 (Cesnola).

Greenish drab slip ; dull black paint. Flat ovoid body, flattened at base ; short neck with plain lip : string-hole at base of neck. Rings round neck ; on body each side, vertical band of hatched lozenges between straight and wavy lines ; on base, two intersecting lines within an oval.



Fig. 95  
= C 295.

296. BOTTLE. Form 39. Ht.  $5\frac{1}{8}$  in. Phoenikiais (O.-Richter), 1884.

Drab slip ; dull black paint. Ellipsoidal body with flattened base ; straight neck with lip, and small ring-handle at base. Bands round neck ; paint on handle ; on the body, vertical straight and wavy lines, with zigzags on the front and down the edges.



- C 297.** BOTTLE, similar. Form 39. Ht.  $3\frac{3}{8}$  in. Similarly acquired.

Buff slip; dark red paint, much worn. Short neck. Bands on neck; on body, front and back, chain of lattice-lozenges between vertical lines; down the sides, wavy lines, with a circle each side.

- C 298.** BOTTLE. Form 44. Ht.  $10\frac{1}{2}$  in. From excavations at Klavdia, near Larnaka, 1899; tomb A. 12.

Polished buff ware as C 326 ff. Light buff clay and slip; patterns in dark red. Ovoid body, somewhat flattened, with long tubular neck, open at the end; small flat handle. On the body each side three double string-holes; at base of neck, two similar; in the middle an oval orifice with rim. On upper part of neck, plain rings; on lower, rows of lattice-triangles. On the body each side, nine rows of lattice-triangles between double lines; down the sides, pairs of lines, with lattice-squares between the ears. On the handle, pairs of lines forming chevrons; the handles and the orifice on the neck are also painted.



Fig. 96 = C 298.

- C 299.** BOTTLE. Form 45. Ht. 8 in. Phoenikiais (O.-Richter), 1884.

Polished buff ware as last. Buff slip; dark red-brown paint. Ellipsoidal body with flattened base; short narrow neck ending in beak-shaped spout, with ring-handle at base; on each side of the neck is a string-hole, and down each side of the body are three more (one broken). Neck and handle as last; on each face of the body chequer pattern of squares and oblongs; down the sides, wavy lines; on the base, disc within ring.



Fig. 97 = C 299.

- C 300.** BOTTLE. Form 39 (?). Ht.  $4\frac{1}{2}$  in. Similarly acquired.

Buff slip; dark brown paint, varying to black. Elongated body with flattened base; small ring-handle at base of neck. Neck and handle broken off. On each face of the body are two panels of chequers, divided by a wavy line between pairs of straight ones; the chequers are alternately lattice-squares and plain. Down the sides are patterns of oblong chequers, alternately latticed and plain; on the base, pattern of oblong chequers, black and plain.

- C 301.** BOTTLE, similar. Form 46. Ht.  $6\frac{1}{8}$  in. 1868 (Pierides).

Buff slip; paint varying from red to black. Flat elongated body with flattened base; short neck with beak-shaped mouth and small ring-handle at base; string-hole each side. Rings round neck; on each face of body, lattice pattern; down the sides, straight and wavy lines.



Fig. 98 = C 301.

C 302. BOTTLE. Ht.  $8\frac{1}{4}$  in. Acquired 1871 (Cesnola Sale).

Buff clay; paint varying from black to red, worn in parts. Pear-shaped body with base-ring; flat handle; narrow neck with trough-shaped spout; three horn-shaped projections on front of body.

On front of neck, upper part of bearded man, rudely modelled in the style of the more primitive terracotta figures from Cyprus, with one hand on mouth, the other on front of body; details painted in black. Bands of black on spout, and the same on neck, vertical; on the handle, short oblique lines; on the foot, rays. On the body above, three horizontal bands of broad zigzag lines between straight ones; below in front, the same but vertical; round the rest of the body, similar vertical zigzag lines between straight ones, alternating with bands of parallel vertical lines.



Fig. 99 = C 302.

C 303. BOTTLE with top in form of figure. Ht.  $6\frac{1}{8}$  in. 1868 (Pierides).

Buff clay and slip; dull red paint. Elongated oval body with wide foot; ring-handle in front; cylindrical neck (broken) on right of figure. The figure is feminine, very flat and rudely modelled, only the upper part being represented; the eyes are formed by hollows, and the breasts, arms and fingers are indicated, the r. hand being placed on the chin and l. hand on r. fore-arm. On the back of the figure are wavy lines. Round the body of the vase are vertical wavy lines between straight ones, alternating with panels of lattice-pattern; rings on neck and paint on foot.



Fig. 100 = C 303.

[Cf. A 71 in Louvre (Pottier, *Atlas*, pl. 6); O.-Richter, *Kypros, Bible, and Homer*, pl. 216, No. 27.]

C 304. DOUBLE BOTTLE. Cf. form 44. Ht.  $8\frac{1}{2}$  in. 1869 (Sandwith).

Buff clay; dull black paint. Flat elongated bodies, flattened at base, joining in the middle; long tubular neck with wide mouth in middle and ear-handle each side; small handle at base of neck and ear on opposite side; three double ear-handles down outer edge of body. One body is nearly all wanting, and the neck is broken. Rings and wavy lines on neck; oblique stripes inside mouth; on the body each side, a panel of chequer-pattern, and on the joining piece, wavy line.

PLATE II.

C 305. FLASK. Ht. 4 in. Length,  $4\frac{1}{4}$  in. 1876 (Cesnola).

Buff clay; dull paint varying from red to black, worn. Flat oblong body with small round handle on top; mouth at upper right hand corner, and at the left a rudely modelled animal's head. Slip and paint on one side of vase nearly all wanting. Eyes of animal painted,

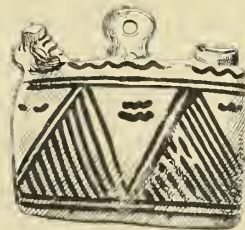


Fig. 101 = C 305.

and bands at back of head; on each face of the vase a row of hatched triangles, between pairs of lines.

**C 306.** LENTOID FLASK. Ht.  $5\frac{3}{4}$  in. 1868 (Pierides).

PLATE

Red clay with buff slip (worn); red paint. Convex sides; neck with trough-shaped mouth; along the edges, seven string-holes, and on one side a small ring-handle in the centre. Apparently a rude imitation of the form of a bird squatting, the neck and mouth representing its head and beak. Rings round neck; on one side of body, four panels of lattice-pattern in a circle, divided by cross-lines; on the other, an elaborate pattern in a triple ring, composed of groups of three lines intersecting at right angles, between which are wavy lines radiating from the centre, surrounded by a double ring, beyond which are double zigzag lines parallel to the outer ring.

[Cf. *Cyprus Mus. Cat.*, 356, 357.]

**C 307.** LENTOID FLASK. Form 27. Ht.  $9\frac{1}{4}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 64.

Form as C 186 ff. Drab clay and slip; patterns in dull dark brown. Body convex on both sides; two handles; short neck. Surface much worn. On base of neck each side, lattice-pattern; below, large lattice-triangles with conventional trees in intervening spaces; band of lattice-pattern; broad wavy line; all these patterns are divided by narrow horizontal bands.

**C 308.** GOURD-SHAPED VASE. Ht.  $5\frac{3}{4}$  in. 1869 (Sandwith).

Buff clay; dark red paint, nearly all worn away. The vase is composed of two globular bodies joined to a third above them, on which is a long narrow neck with beak-shaped mouth and ring-handle; on the top of each lower body is a small mouth. Base of one body and lower part of the other broken away.

Round the bodies are horizontal rings and other patterns.

[Cf. *Cyprus Mus. Cat.*, 364, 365.]

**C 309.** RING-SHAPED VASE. Ht.  $3\frac{1}{4}$  in.; diam. 5 in. 1876 (Cesnola).

Pale buff slip; dull black paint. Three small feet; handle arched across middle with narrow neck at base on one side (top broken off, projection each side); round the edge, six pierced ear-handles. On the handle, double zigzag; on the neck, two rows of lattice triangles between double bands; oblique bands on feet; on the body, elaborate pattern of lattice-squares and lozenges and wavy lines between pairs of straight lines.



Fig. 102 = C 309.

[Cf. *Cyprus Mus. Cat.*, 386.]

310. RING-SHAPED VASE. Ht.  $5\frac{3}{4}$  in.; diam.  $5\frac{1}{4}$  in. From Agia Paraskevi, near Nicosia. Presented by Col. Falkland Warren, R.A., 1888. *Class. Review*, 1888, p. 266.

Drab clay with pale red slip; paint varying from pinkish-red to black. Type as last, but simpler; handle sharply arched and ending on one side on the rim of a wide cylindrical neck which rises from the top of the body; walls of ring very thick. Surface much worn. Bands round handle and neck; on body, panels of lattice-pattern alternating with chequer-pattern of squares and oblongs the inside is coloured red.

311. BOTTLE, rudely modelled in quasi-human form. Ht. 3 in. 1876 (Cesnola).

Buff slip; dull dark brown paint. Body egg-shaped, without foot; cylindrical neck with rim; at base of neck, small pierced handle (perhaps intended for nose and eyes), below which are two arms with figures indicated. Rings on neck; round body, panels of lattice pattern alternating with vertical wavy lines; across the base, three wavy lines; these patterns are much worn.



Fig. 103  
= C 311.

312. BOTTLE (?) in rude human form. Ht.  $7\frac{1}{2}$  in. 1868 (Pierides).

Buff clay; paint varying from dull brown to bright purple-red. Long cylindrical body; cylindrical neck with lip in place of head; flat handle at back; rudimentary feet and arms. Bands on neck and chevrons on handle; on back and front, vertical patterns of lattice lozenges between vertical stripes, much worn.

313. ASKOS IN FORM OF PIG. Ht.  $4\frac{1}{2}$  in. Length,  $7\frac{1}{2}$  in. From excavations at Maroni, 1897; tomb 14.

Pale buff slip; dark brownish-red paint, nearly all worn away. Body convex above, flat below, with spout and handle on back; short legs resting on bases (one broken). Head roughly modelled, the eyes formed by raised lumps, the mouth forming the orifice of the vase. Remains of paint on rim of spout and on legs; on the body, rows of parallel wavy lines in different directions.

314. ASKOS IN FORM OF BIRD (?). Ht. 3 in. Length, 4 in. 1876 (Cesnola.)

Pale buff clay; dark red paint (worn). Head rudely modelled (part broken away); small handle on back and neck at the tail-end, with beak-shaped spout; on lip of spout, two pierced projections, and one at base of neck; bottom of vase rounded. On neck of vase, rings; on body, straight parallel and wavy lines alternating; on base, three concentric rings, the middle one wavy.


315. VASE IN FORM OF FISH. Length,  $6\frac{1}{2}$  in. From excavations at Enkomi (Turner Bequest), 1896.

Technique as C 318 ff; greenish-drab clay; slip mostly worn away; matt, dark brown paint. Spout on top of back; fins indicated; eyes formed by raised pellets. Injured in places. Along each side of the body, faint stripes of paint.

[Cf. *Cyprus Mus. Cat.*, 387.]



- C 316.** JAR or PYXIS. Form 54 (nearly). Ht.  $2\frac{3}{4}$  in. From excavations at Curium (Turner Bequest), 1895; tomb 88.

Drab clay with deep buff slip; purple-brown paint on body. About one-fourth wanting; the rest repaired; in bad condition. A Mycenaean form, but technique that of painted white ware. Three small ear-handles (one wanting); no base-ring. On body, patterns of .

- C 317.** JUG. Form 96. Ht.  $3\frac{3}{4}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 10.

Pale buff clay and slip, the latter mostly worn away; black paint. Plain lip; narrow spout in front; no base-ring. As the following examples, except for the rounded base. Remains of bands of dull black paint, horizontal, oblique, and vertical.

- C 318-320.** THREE JUGS. Ht.  $7-7\frac{1}{4}$  in. From excavations at Enkomi (Turner Bequest, 1896; **PLATE** tombs 12, 22, and 88.

Hand-made and shaped with a knife to a point below; pear-shaped body as C 322 ff., and plain neck without rim; roughly modelled. Clay varying from greenish-drab to red, without slip but partly polished.

[Cf. *J.H.S.*, XVII., p. 151, fig. 7 (a specimen from Laksha tou Riou, near Larnaka), and Bliss, *Mound of Many Cities*, p. 87, fig. 174, pl. 4, fig. 175.]

- C 321.** JUG, similar. Ht.  $7\frac{3}{8}$  in. From excavations at Klavdia, near Larnaka, 1899; tomb A. 25. Pale greenish-drab clay.

- C 322.** RATTLE. Ht. 5 in. From excavations at Enkomi (Turner Bequest, 1896; tomb 67. *Excavations in Cyprus*, p. 37, fig. 65, No. 1085.

Modelled roughly by hand in the form of an owl, and shaped with the knife to a point below, the upper part having holes pierced to represent eyes, and rude indications of horns or ears; ring-handle at back. Drab clay and slip; in technique and general appearance closely resembling the jugs C 318-321.

- C 323-324.** TWO RATTLES, similar. Ht. of each,  $4\frac{3}{4}$  in. Similarly acquired (tomb 83). *Excavations in Cyprus*, p. 48, fig. 74.

Down the body, vertical stripes of dull black, much worn.

- C 325.** RATTLE, similar. Ht.  $4\frac{3}{4}$  in. From excavations at Maroni, 1898; tomb 23.



Fig. 104  
= C 324.

B. 2. (4) POLISHED BUFF WARE (*Cyprus Mus. Cat.* II. 2). C 326-330.

Closely allied to painted white ware of preceding class, but with harder clay covered with a lustrous polished slip, on which are patterns in bright lustrous red; probably influenced by Mycenaean technique. Ornament usually in the form of bands of lattice or chequer pattern. See *Cyprus Mus. Cat.*, p. 38, and cf. *ibid.* 411 ff. C 290, 298, 299 should also be grouped with this class.

326. JUG. Form 110 (nearly). Ht.  $11\frac{1}{2}$  in. Phoenikiais (O.-Richter), 1884. O.-Richter, *Kypros, the Bible, and Homer*, pl. 152, No. 8. Found in the same tomb as C 561.

Reddish-buff slip; purplish-red paint. Body egg-shaped, with rounded base; thick handle and slight rim to neck. Much repaired. Bands on neck and sides of handle; on back of handle, zigzags. On the body all round, groups of five vertical parallel lines alternating with single wavy lines; the former run from the base of the neck to the bottom of the vase, at each of which points they are crossed by three broad horizontal bands.

[Cf. Cesnola, *Atlas*, II., pl. cx., No. 875.]



Fig. 105 = C 326.

327. JAR. Form 8. Ht.  $9\frac{1}{8}$  in. From excavations at Enkomi (Turner Bequest), 1896.

Pale buff slip; dark red paint. Bulbous body; wide neck with narrow rim; two side-handles on shoulders, solid and joined by bars to the neck; no base-ring. Two large holes pierced in top of neck, which is repaired; lip chipped. Round top and base of neck, groups of oblique lines between parallel lines; round middle, pattern of latticed chevrons. On upper part of body, vertical lines, alternately four straight and two wavy, the former continued down to the base; round the middle, four horizontal lines.

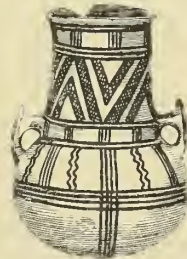


Fig. 106 = C 327.

328. BOTTLE. Form 46 (nearly). Ht.  $8\frac{1}{4}$  in. Phoenikiais (O.-Richter), 1884.

Buff clay and slip; lustrous dark red paint (like Mycenaean vases). Type as C 298; flat ovoid body, convex each side, with flattened base; long tubular neck (broken), with large orifice with rim on one side; horned handle sharply bent up, with small projection and string-hole at base; on neck, four similar string-holes, and four more down each edge of the body. Bands on handle and neck; paint on the string-holes. On each side of the body, vertical patterns: (1) double zigzag line, band of elongated chequers, and chain of lattice lozenges, and a separate band of similar chequers; (2) broad zigzag band of lattice-pattern between two of chequers as before.

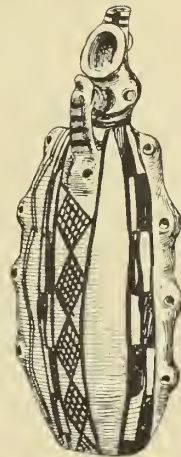


Fig. 107 = C 328.

329. JUG. Form 5 (nearly). Ht. 5 in. From excavations at Klavdia, near Larnaka, 1899. **PLATE II.**

Buff slip; lustrous dark red paint. Bulbous body, widening towards base; short neck with slight rim; flat looped handle with knob on top; no base-ring.

Inside mouth, short strokes ; on handle, wavy line and double vertical zigzag ; on neck, a band of solid squares between parallel lines. On the body, alternate large panels of lattice-pattern and vertical double zigzag lines between pairs of straight ones (cf. C 275) ; under the handle, two vertical wavy lines ; below these, broad bands, alternately straight and wavy, and a disc underneath in the centre.

**C 330.** ASKOS IN FORM OF BIRD. Ht.  $3\frac{7}{8}$  in. Length,  $4\frac{1}{8}$  in. 1876 (Cesnola).

Red clay with light red slip ; lustrous dark red paint. Neck with spout in place of head ; handle on back ; no feet.

Rings and stripes on upper part, the latter horizontal or oblique ; round the lower part, two straight lines and one wavy ; painted red underneath.

## II. MYCENAEAN FABRICS (C 331-694).

### I. VASES WITH DESIGNS IN LIGHT COLOUR ON DARK GROUND (C 331-332).

Of these C 331 is probably an imported specimen of a similar type to those described in *Excavations at Phylakopi*, pp. 107, 118 (cf. Fig. 90 and pl. xxiv. 9), an early (if not pre-) Mycenaean fabric of uncertain origin; possibly corresponding to Furtwaengler and Loeschcke's "first Mycenaean style" (*Myken. Vasen*, p. vii.).<sup>1</sup> C 332 is entirely Mycenaean in character, but the treatment of the upper part of the vase seems to be more or less unique.

C 331. JAR. Form 51 (nearly). Ht.  $5\frac{1}{2}$  in. From excavations at Enkomi (Turner Bequest), **PLATE IV.** 1896; tomb 84. *Excavations in Cyprus*, p. 38, fig. 66; see *Jahrb. d. arch. Inst.*, XXVI. p. 216.

Red clay with glaze turned red in the firing, and much worn. Body pear-shaped, with flat rim and small foot; three string-holes on shoulder. Design in dull white paint, mostly faded. Round the top, wavy line; below, between handles, feathery plants or seaweed.

C 332. KRATER. Form 47. Ht.  $15\frac{7}{8}$  in. From excavations at Maroni, 1897; tomb 1. Walters, *Ancient Pottery*, I., pl. xii.

Ovoid body with wide neck and flat ridged handles. Repaired and restored; nearly complete. Upper part to middle of body covered with black paint (varying to red), on which the designs are painted in opaque buff pigment; on the lower part, buff slip with black paint (ordinary Mycenaean technique). Paint on sides of handles, interior of neck, and foot; round lower part of body, broad black bands.

On the shoulder each side, two large birds confronted, in outline, the bodies filled in with various patterns: (a) lattice, chevrons, rows of dots, and other patterns imitating feathers; (b) rows of zigzags (straight and curved), and small crosses. Between the birds, an altar (?) of conical form with flat bulging top, on which are two small birds confronted; behind on each side, conventionalised flowers of palmette type.

[Cf. for the technique of this vase Petrie, *Tell-el-Amarna*, pl. 27, and the fragments from that site (A 710). For the association of birds and altars, cf. C 400, and for later examples C 858-859.]

<sup>1</sup> For the possible influence of early Cretan (Late Minoan I.) pottery see *J.H.S.*, XXXI. p. 117.



## 2. ORDINARY "MYCENAEAN" TECHNIQUE (C 333-694).

## KRATERS WITH NECKS, OR AMPHORAE (C 333-390).

[All of Form 47 except Nos. 385, 386, 390.]

- C 333.** KRATER. Ht.  $16\frac{1}{2}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 45. Buff slip; dark brown paint, thinning to yellow. Repaired and restored. Paint on neck, handles, and foot. Round rim, pattern of curved lines; below design, broad bands.

Round the body, a frieze of figures: (1) Four men to r., the two on l. carrying bows in their l. hands and arrows (?) in r., the other two holding hook-shaped objects in l. On either side of the third figure are conventional flowers.<sup>1</sup> (2) Two Sphinxes to r. (both very incomplete); the first has a woman's head, and wings spread, one shown in front of body; the latter's body is in outline with markings, the hind-part remaining, together with the head and shoulders. In the field are spirals, a rude quatrefoil, and other patterns; under the handles, elaborate aquatic plants.

- C 334.** FRAGMENT OF KRATER. Ht.  $7\frac{1}{2}$  in. Similarly acquired (tomb 93). *Excavations in Cyprus*, p. 9, fig. 15; *Jahrb. d. arch. Inst.* XXVI. p. 220.

Buff slip; thin paint varying from dark brown to red. Five pieces joined and restored. Bands round base of neck and below the design.

**Two boxers** confronted, with arms extended: the bodies and limbs are very thin and tapering; the faces are in outline. Between them is a plant, and in the field, pairs of curved lines and part of another plant.



Fig. 108 = C 334

- C 335.** PART OF KRATER. Ht.  $11\frac{7}{8}$  in. From excavations at Maroni, 1897; tomb 15.

Buff slip; dark red paint. Made up from fragments and restored (including foot); upper part and handles wanting. Round lower part, broad bands.

Broad frieze of nude men confronted in pairs, each with one hand raised and the other lowered, with clenched fist; the feet or more of fifteen in all are visible. Between them are patterns as in annexed cut, sometimes single; at one point is a circular object covered with patches of paint



- C 336.** FRAGMENT OF KRATER. Length  $5\frac{1}{4}$  in. From excavations at Maroni, 1897; tomb 2.

Deep buff slip; black paint varying to red on interior; upper part painted dark red all over. Two pieces joined.

<sup>1</sup> See on these *Bull. Corr. Hell.*, XXXI. p. 137, and Miss Hall, *Decorative Art of Crete*, pp. 36, 44.

Three male heads in outline to r. (only the front one complete) ; on the r., a conventional flower. Possibly part of a chariot scene, as C 340.

C 337. FRAGMENT, similar. Ht.  $6\frac{1}{4}$  in. Similarly acquired (no tomb-number).

Pale buff slip ; dark brown paint, worn. Five pieces joined, with part of neck. Nude man to r. ; very slender proportions ; on either side, rows of short horizontal lines ; below, three broad bands.

C 338. KRATER. Ht.  $17\frac{1}{4}$  in. From excavations at Curium (Turner Bequest), 1895 ; tomb 34. *Excavations in Cyprus*, p. 73, fig. 126 ; Mercklin, *Rennwagen in Griechenland*, I., p. 20, No. 25.

Body tapering to foot ; flat handles. Buff slip ; black paint varying to red. Made up from fragments and restored ; nearly complete. Round lower part of body, bands ; on rim, bands of chevrons at intervals ; paint on neck (inside and out) and foot, and bands down handles. Underneath the foot are six perforated holes.

A. Chariot-group to l. : Two figures in loose spotted garments, the front one holding the reins, driving a two-horse chariot ; the vehicle is covered with spots ; the horses are painted black throughout, and have crests ; the wheel has four spokes with lozenge-shaped centre. In the field, groups of lozenges, rings of dots, rows of curved lines, and a volute-pattern (cf. C 683) ; behind the chariot, three conventional flowers ; in front, two similar plants alternating with three murex-shells, and volute-pattern as before. B. Similar subject, with slight variations in ground-ornaments ; on l., three conventional flowers and one murex-shell. The poles of the chariots are very clumsily rendered.



Fig. 107 = C 338.

C 339. PART OF KRATER. Length  $12\frac{1}{2}$  in. From excavations at Enkomi (Turner Bequest), 1896 ; tomb 67. *Excavations in Cyprus*, p. 37, fig. 65, and p. 9 ; *Bull. Corr. Hell.*, XXXI., p. 242 (cf. p. 232, fig. 10) ; De Ridder, *Collection de Clercq*, V., p. 307 ; Mercklin, *Rennwagen in Griechenland*, I., p. 20, No. 23.

Buff slip ; red paint. Nine pieces joined and restored. Within borders of red bands, a frieze of figures : Man to r., carrying a staff with cross-piece at top in r. hand, and wearing a long loose robe spotted all over, with borders along the edge ; he is followed by a nude attendant, who holds a sunshade over him with his l. hand. In the field between them are a ladle and a *mastos*-shaped vase with one handle and horizontal stripes of paint ; in front of the first man, a jug with pointed base and a spade-shaped object. On the right of this

group is a chariot to r., drawn by two horses; only the tail of one and hind parts of the other are visible; in the chariot are two figures with long hair and spotted garments, the foremost holding the reins; the head of the hinder one is wanting. The framework of the chariot is ornamented with leaf-like spots of various forms (cf. C 354); the wheel has four double spokes.



Fig. 110 = C 339.

- C 340.** KRATER. Ht. 14 $\frac{1}{4}$  in. Similarly acquired (tomb 70). *Excavations in Cyprus*, p. 49, fig. 75; Mercklin, *Renntwagen in Griechenland*, I., p. 20, No. 26.

Buff slip; deep red paint with opaque white accessories. Repaired and restored; one side nearly all wanting. Paint on neck and foot, and stripes on handles; on rim, band of shell-pattern; under handles, short vertical strokes and lines of dots; round lower part of body, broad bands.

**A. Chariot-group** in panel: Two-horse chariot to r., in which are three men (cf. C 336) in long loose garments spotted all over, the front one holding the reins; their heads are painted in silhouette, with white markings on cheeks, noses, and hair, and each has a long single curl hanging behind. The body of the chariot is covered with spots, and the horses have crests on their heads and markings in white all over their bodies; the wheel, which is of plain form, and the horses' legs are sunk below the border of the design.

Behind the chariot walks a nude man, painted red all over with white markings. In the field, chevrons, zigzags, a chain of curved lines, and other patterns; on r., a large aquatic plant. **B.** Similar scene, but nothing remains except part of horses and body of chariot, and the plant on r.



Fig. 111 = C 340.

- C 341.** KRATER. Ht. 10 $\frac{1}{8}$  in. Similarly acquired (tomb 45). *Excavations in Cyprus*, p. 45, fig. 71.

Buff slip; dark red paint. One handle ridged; neck short in proportion. Paint on inside of neck, handles, and foot; bands on rim, outside of neck, and round lower part of body.

**A. Chariot-group** of usual type, with two figures in loose spotted garments, the front one holding the reins; body of chariot spotted; pole of angular form, and wheel as on the preceding.



Fig. 112a  
= C 341 part.



There are three reins indicated, and only four legs for the two horses, but three crests; the legs are sunk below the border of the design; in the field are chevrons, and on either side a conventional flower. In front of the horses is a nude man (Fig. 112*a*) to l., with hair ending in a spiral curl (*κέρας*), holding an uncertain object in his hands; behind him, a conventional flower. B. Similar, but only two reins are indicated, and the horses have two hind and three fore legs; in place of the man is a conventional flower with palmette-shaped leaves.



Fig. 112*b* = C 341 (rev).

342. KRATER. Ht. 16 $\frac{3}{4}$  in. Klavdia, Larnaka, 1898. Walters, *Ancient Pottery*, I., pl. 12.

Body spheroidal; flat ridged handles. Buff slip; dark reddish-brown paint, varying to black. Made up from fragments and restored; foot damaged. Paint on neck (inside and out), handles, and foot; on rim, chevrons and wavy lines alternating; below the design, bands.

A. **Chariot-group**: Two two-horse chariots confronted, both of the usual type, with figures in spotted garments, the front one holding reins; body of chariot spotted; wheels as C 339; horses have crests. Between them is a nude man to front, with head to r. and hands raised; upper part of body in outline, covered with spots, probably to indicate a short tunic. In the field and under handles patterns of chevrons. B. One chariot as before to r.; in front of horses, two figures confronted (upper parts only remaining), between which, on a higher level and smaller scale, is the upper part of a figure to front, with head to r. and arms extended. In the field, patterns as on A.; behind the chariot, three conventional flowers.

343. KRATER. Ht. 17 $\frac{1}{2}$  in. Klavdia, Larnaka, 1898.

Egg-shaped body; handles as last. Light buff slip; black paint. Made up from fragments and restored; foot damaged; generally in bad condition, and paint much worn. Below the design, broad bands; on rim, bands of chevrons with tendrils at intervals; paint on neck (inside and out), handles, and foot. On each side of body, **chariot-group** to l., of usual type; in the field, above and below the reins, scroll and chevron patterns; on l., three large conventional flowers and three more under each handle.

344. PART OF KRATER. Length about 11 in. From excavations at Enkomi (Turner Bequest), 1896; tomb 12. *Excavations in Cyprus*, p. 39, fig. 67; *Journ. R. Inst. Brit. Architects*, 3rd Ser., VII., No. 2, p. 25; Mercklin, *Rennwagen in Griechenland*, I., p. 21, No. 29.

Ten pieces joined, forming part of one side with neck. Buff slip; dark red paint. Paint on neck (inside and out); three narrow bands below design.



**Chariot-Group:** Parts of two chariots to r., each with two men in spotted garments, the front one holding the reins; the front chariot is ornamented with large spots, and the horses of the other have crests. On l., nude man to front with very attenuated body, face to r., and r. hand on hip, holding bowl in l. In the field above, shell patterns; below, curved hatched lines.

[Cf. C 348, which may possibly be from the reverse of the same vase.]



Fig. 113 = C 344.

**C 345.** THREE FRAGMENTS OF KRATER. Ht. 7 to  $7\frac{1}{2}$  in. Length  $6\frac{1}{2}$  to 10 in. Similarly acquired. *Excavations in Cyprus*, p. 39, fig. 67 (one fragment only); Mercklin, *Rennwagen in Griechenland*, p. 17, note 2. Pale buff slip; dark red-brown paint, thinned out in parts. Eighteen pieces joined in three and restored, with part of neck (on which is paint).

(1) **Chariot-Group** (Fig. 114): Front part of two-horse chariot (covered with spots) in which are two persons, the hinder one nearly all wanting, both wearing spotted garments; the front one holds the reins. In the field, chevrons, groups of short parallel lines, and other patterns.

(2) Similar subject: upper part of person in front wanting; wheel of chariot and tails of horses visible. Patterns in field as last; three bands below.

(3) Subject as (1) but more complete (except the horses); behind the chariot is the upper part of a third person to r. with hand raised and very thin waist; patterns in field as before.



Fig. 114 = C 345 part).

**C 346.** FRAGMENT, similar. Length  $8\frac{1}{4}$  in. Ht. 6 in. Similarly acquired. *Excavations in Cyprus*, p. 39, fig. 67, No. 838; Mercklin, *Rennwagen in Griechenland*, I., p. 20, No. 24.

Buff slip; dark red paint. Four pieces joined and restored; resembling the preceding, but hardly from the same vase. Subject as before, but more complete; in the field, similar patterns; below, two bands.

**C 347.** TWO FRAGMENTS OF KRATER. Length of one, 6 in.; the other is  $6\frac{1}{2} \times 8\frac{1}{4}$  in. Similarly acquired. *Excavations in Cyprus*, p. 39, fig. 67, No. 842.

Greenish-buff slip; dark red paint, worn in parts. Eight fragments joined in two separate pieces, which do not join.

(1) On larger, part of two horses to l., and of chariot, with pole and reins; in the field above, zigzags; below, loops; below the design, three bands.

(2) Lower part of horses to l.; in the field, loops and short strokes; below, three bands.

[C 351 may be from the same vase.]

- C 348. FRAGMENT OF KRATER. Ht.  $5\frac{1}{2}$  in. Length 9 in. Similarly acquired. *Excavations in Cyprus*, p. 39, fig. 67; Mercklin, *Rennwagen in Griechenland*, I., p. 21, No. 28.

Three pieces joined and restored, including part of neck; possibly from the same vase as C 344. Paint on neck and rows of short strokes on rim.

Part of chariot group to r.: upper part of horses, each with two crests, and of figure in spotted garment; the side of the chariot is ornamented with leaf-shaped markings, and the wheel has four plain spokes, alternately thick and thin. In the field, five shells (cf. C 344).

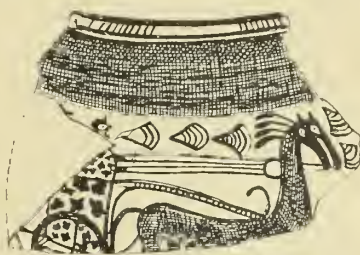


Fig. 115 = C 348.

- C 349. FRAGMENT OF KRATER. Length  $5\frac{1}{4}$  in. Similarly acquired.

Buff slip; paint black, varying to dark red and yellow, with opaque white accessories, much worn.

Part of two horses of chariot to r., the reins and harness in opaque white laid on the bodies; in front of them is a figure in a spotted garment to r. (upper part only remaining). In the field above are groups of lines and chains of lozenges.

- C 350. FRAGMENT OF KRATER. Length  $5\frac{1}{8}$  in. Similarly acquired.

Buff slip; red paint. Three pieces joined and restored.

Part of chariot group of usual type; body of chariot spotted; below, two broad bands.

- C 351. FRAGMENT, similar (perhaps from same vase as C 347). Length  $4\frac{1}{2}$  in. Similarly acquired.

Pale pinkish slip; dark red paint.

Neck of horse to l., with reins, above and below which are short strokes and zigzags.

- C 352. PART OF KRATER. Ht.  $6\frac{7}{8}$  in. Diam. 13 in. Similarly acquired (tomb 51). *Excavations in Cyprus*, p. 49, fig. 75; Mercklin, *Rennwagen in Griechenland*, I., p. 21, No. 31.

Part of one side of body remaining. Drab slip; black paint thinned out for outlines.

**Chariot-Group** (differing from the usual type): Chariot to r., in



Fig. 116 = C 352.

which are three figures, the front one holding the reins ; the heads of the two first are wanting. They wear loose upper garments ornamented with small crosses, and long narrow under-garments covered with rows of zigzag lines (unless these indicate the body of the chariot, which is not otherwise visible). The horses are painted solid except the eyes ; between the spokes of the wheel are squares divided into four by cross-lines, and under the horses is an elaborate pattern composed of chevrons between large volutes ; below the reins are a chain-pattern and a row of arcades (cf. C 398). On the r. of the scene are two nude men, much attenuated, one to r., the other to front, both very incomplete ; under the handle (which is wanting) are a lozenge and a conventional plant.

- C 353.** FRAGMENTS OF KRATER, two in number. Ht. of one,  $3\frac{1}{4}$  in. ; length of the other, 3 in. From excavations at Curium (Turner Bequest), 1895 ; tomb 48. *Excavations in Cyprus*, p. 79.

Buff slip ; dark brown paint, thinned out to red in places. Three pieces joined in two.

Part of chariot-group : (1) Wheel and hind-part of one horse, with front rim of chariot ; (2) horses' legs and dotted ring.

- C 354.** FRAGMENTS OF KRATER. Length of one,  $10\frac{1}{2}$  in. ; height of the other,  $6\frac{1}{2}$  in. From excavations at Maroni, 1897.

Buff slip ; paint varying from black to red, with opaque white accessories. Three pieces joined and restored from one side of the vase, and six from the other, with part of neck. Paint on neck ; bands below design.

(1) Part of chariot to r., with two horses ; in it are two figures in garments with double-striped borders ; the horses' collars are painted white ; wheel as C 339. In the field, chevrons, leaf-like objects (cf. C 339), scrolls, and part of a plant ; below, three broad bands. (2) Similar subject : head of one figure, part of chariot with wheel, and hindquarters of horses ; in the field, similar objects.

- C 355.** TWO FRAGMENTS OF KRATER. Ht. 7 in. and 5 in. Similarly acquired (tomb 2).

Buff slip ; red paint, worn in parts. Eight pieces, all but one of which are joined and restored ; part of neck remaining.

(1) Chariot with two horses to r., the driver wearing a spotted garment ; in the field, two rows of scrolls and other ornaments. Below, three bands ; paint on neck, inside and out. (2) Two figures in spotted garments in chariot as before ; reins visible, but chariot mostly obliterated ; similar patterns in field.

- C 356.** FRAGMENT, similar (same vase?). Ht. 6 in. Similarly acquired.

Slip and paint as last. Five pieces joined and restored, with part of neck.

Part of two horses to r., and reins ; in the field, conventional flowers and other patterns.

357. FRAGMENTS OF KRATER. Ht. of one,  $5\frac{1}{2}$  in.; length of the other,  $5\frac{1}{4}$  in. From excavations at Maroni, 1897.  
 Light buff slip; black paint, thinned out to brown, with opaque white accessories. Five pieces, four joined and one separate.  
 (1) Part of chariot to r., with figure in spotted garment holding reins; side of chariot covered with spots, and white markings on the pole; below, broad band. (2) Part of chariot with wheel, and of hind parts of horses.
358. FRAGMENT OF KRATER. Length  $6\frac{1}{8}$  in. Similarly acquired.  
 Buff slip; dark red paint, worn.  
 Two figures in chariot to l.; reins and back of horse visible; in the field, row of parallel strokes.
359. FRAGMENT, similar. Length 7 in. Similarly acquired.  
 Slip and paint as last. Part of neck and of broad flat handle remaining; two pieces joined.  
 Upper part of two persons in spotted garments to l., from a chariot-group; paint on neck and round handle.
360. FRAGMENT OF KRATER. Length  $5\frac{3}{4}$  in. Similarly acquired.  
 Buff slip; red paint. Two pieces joined, with part of neck.  
 Part of chariot to r., in which are two figures in spotted garments, one holding the reins; the body of the chariot is spotted all over. In the field, conventional flowers and chevrons.
361. FRAGMENTS OF KRATER. Ht.  $2\frac{1}{4}$  and  $4\frac{1}{4}$  in. Similarly acquired.  
 Pale buff slip; paint black, varying to dark purple-brown and yellow. Two pieces, not joining.  
 (1) Part of figure to l. in spotted garment; in field, conventional flower; below, three broad bands. (2) Hind part of horse to l., and part of wheel and front of chariot; in the field, plant as on (1).
362. FRAGMENT OF KRATER. Length 6 in. Similarly acquired.  
 Pale buff slip; black paint, thinned to brown in parts; surface worn in places. Two pieces joined.  
 Part of chariot and hind-quarters of horses; in the field above, plants.
363. FRAGMENT, similar.  $3\frac{3}{8} \times 5\frac{3}{4}$  in. Similarly acquired.  
 Buff slip; red paint, worn. Two pieces joined, with part of neck.  
 Fore-parts of two horses; in the field, chevrons and conventional flowers; paint on neck.
364. PART OF KRATER. Klavdia, near Larnaka, 1898.  
 Pear-shaped body, tapering considerably to foot; upper part and handles wanting; fragments joined and restored; foot chipped. Reddish-buff slip; red paint with opaque white accessories.



Bands of paint round lower part of body and foot. A. **Chariot-group** of usual type: chariot ornamented with dots and small crosses; wheel as C 354; pattern representing harness in white on horses' necks, and white spots on muzzles; in the field, curvilinear patterns; on r., three palmettes on stems. B. Similar; close rows of spots on chariot; parts of figures in it visible (with spotted garments); on r., three flowers as before; the rest as on A.

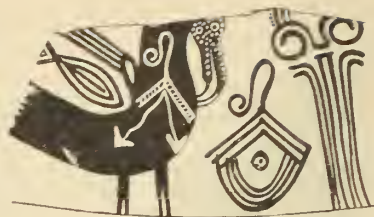


Fig. 117 = C 364.

**C 365.** KRATER. Ht.  $17\frac{1}{8}$  in. From excavations at Klavdia, near Larnaka, 1899.

Ovoid body and flat handles. Light buff slip; dark reddish-brown paint with opaque white accessories. Made up from fragments and restored. Below the design, broad bands; on rim, rows of short strokes at intervals; on handles, wavy line between two straight; paint on neck (inside and out) and on foot.

On each side of the body, bull to r., with zigzag pattern on body; behind, a bird to r. (vertical zigzags on body), and in front a fish to r. (wavy lines in white along body; both eyes on same side of head); one side very incomplete.

**C 366.** FRAGMENT OF KRATER. Ht. 10 in. Length  $14\frac{1}{2}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 93.

Buff slip; red paint. Nine pieces joined and restored, with part of neck, on which is paint.

Frieze with two bulls confronted; of the one on the l., neck and forequarters, of the other the body and legs wanting; their bodies are covered with large spots. Between them is a mound (? see Fig. 118); in the field, rows of shells. Below, broad band between two narrower ones.



Fig. 118 = C 366 part.

**C 367.** FRAGMENT OF KRATER.  $4 \times 4\frac{1}{2}$  in. Similarly acquired tomb 12.

Buff slip; dark red paint. Base of neck remaining. Forepart of ox (?) to r., the body filled in with groups of chevrons; in the field, lattice-pattern and rows of semicircles.

**C 368.** KRATER. Ht. 14 in. From excavations at Maroni, 1897; tomb 17.

Flat ridged handles. Light buff slip; dark reddish-brown paint with light red washes, all much worn; cf. C 415-427. Repaired from fragments and restored. Below design, bands; on rim, rows of short parallel strokes at intervals; paint on neck and foot, and stripes down handles.

A. Two deer (?) back to back, with heads turned towards each other; long curved horns, and bodies in outline filled in with light red. Between them a tree or plant, and in the field, irregularly-shaped patterns filled with lines. On r., a third deer to r. (head wanting). B. Three similar deer galloping to r.; in the field, similar patterns, and a quatrefoil. Designs throughout very indistinct.

- C 369.** FRAGMENT OF KRATER. Ht.  $5\frac{3}{8}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 12.

Drab slip; dark red-brown paint with opaque white accessories. Two pieces joined. Cretan goat with long horns running to r., looking back; shell-like markings in white on body (cf. C 344); hind part wanting. On r., hind part of quadruped to r., with similar markings; in the field, two curved bands with cross-lines. Below, three bands, and another at base of neck.

- C 370.** FRAGMENT OF KRATER. Ht.  $8\frac{5}{8}$  in. Similarly acquired. *Excavations in Cyprus*, p. 39, fig. 67.

Pale buff slip; black paint thinning out to red. Nine pieces joined and restored, with part of neck, on which is paint. On upper part of body, broad frieze; Cretan goat to r., in outline with markings of parallel strokes on body; part of head wanting. In front of it is the hinder part of a smaller quadruped, also to r.; in the field above, zigzags, and below, running scrolls. Below, three bands, repeated lower down.



Fig. 119 = C 370.

- C 371.** FRAGMENT, similar (? from same vase).  $6\frac{1}{2} \times 9$  in. Similarly acquired. *Excavations in Cyprus*, p. 39, fig. 67, No. 834.

Buff slip; dark red paint, thinning to yellow. Five pieces joined and restored. Part of two quadrupeds to r. (heads wanting), the bodies covered with stripes and other markings; below, groups of three narrow bands. The legs of the quadrupeds are sunk below the border of the design.

- C 372.** KRATER. Ht.  $14\frac{1}{4}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 48. *Excavations in Cyprus*, p. 48, fig. 73.

Ridged handles. Reddish-buff slip; deep red paint. Made up from fragments and restored; nearly complete. Paint on neck (inside and out) and foot; stripes on handles; on rim, short parallel strokes at intervals; round lower part of body, broad bands bordered by fine lines.

A. Three swans to r. in swimming attitudes, the bodies covered with elaborate markings of chevron, ladder, lattice, and other patterns; the two outer have large rosettes on the breast; the legs of the middle one are not indicated. In the field, a conventional flower and vertical wavy line. B. Similar subject; legs of middle one indicated; patterns on bodies as on A. Between the birds, conventional flowers; on r., two rows of chevrons. Under the handles are (1) rows of single and concentric



Fig. 120 = C 372.

semicircles between two plants with palmette-shaped leaves, and (2) three flowers as before.

**C 373.** KRATER. Ht.  $16\frac{1}{4}$  in. From excavations at Klavdia, near Larnaka, 1899.

Body tapering downwards ; flat handles. Greenish-drab slip ; black paint, much faded. Made up from fragments ; nearly complete. Round lower part of body, broad and narrow bands ; round the rim, chevrons ; on handles, vertical wavy lines between stripes ; paint on neck (inside and out) and foot. On body each side, two large swans (?) to r. ; the front one is covered with ladder-patterns, the other with bands of chevrons, and on the obverse with also a large rosette on breast. Between them and round the handles are panels and bands of various forms all filled in with cross-lines, and in one case with chevrons.

**C 374.** FRAGMENT OF KRATER. Length  $7\frac{1}{4}$  in. From excavations at Enkomi (Turner Bequest), 1896 ; tomb 12.

Buff slip ; dark red paint. Part of neck preserved (on which is red paint). On l., part of large bird to r., the body marked with chevrons and short strokes to indicate feathers ; on the r., part of a similar but larger bird to r., similarly marked. In the field, horizontal lines crossed by a row of shorter lines and other patterns.



Fig. 121 = C 374.

**C 375.** FRAGMENT, similar. Ht.  $4\frac{1}{2}$  in. Length 7 in. From excavations at Maroni, 1897.

Buff slip ; red paint. Part of neck remaining. Swan to r., with body in outline with lattice-patterns, much elongated ; in the field, various patterns ; paint on neck (inside and out).

**C 376.** KRATER. Ht. 18 in. From excavations at Maroni, 1897.

Egg-shaped body ; flat ridged handles. Buff slip ; red paint varying to black, with white accessories. Made up from fragments and much restored ; paint worn in places. Below the design, broad bands ; round rim, tooth pattern at intervals ; paint on neck (inside and out), bands down handles and round their bases, and paint on foot. On each side of body, large cuttle-fish with three tentacles each side, of which two pairs extend over the surface of the vase as far as the handles, covering the whole ; along the tentacles are narrow white lines.

**C 377.** KRATER. Ht.  $12\frac{3}{8}$  in. From excavations at Enkomi (Turner Bequest), 1896 ; tomb 83. *Excavations in Cyprus*, p. 48, fig. 74.

Pear-shaped body, tapering to foot ; handles as last ; neck very short. Light buff slip ; dark red paint varying to black, with opaque white accessories, nearly all worn away on reverse. Repaired from fragments and restored. Paint on neck (inside and out), handles, and foot ; chevrons



Fig. 122 = C 377.



on rim. On each side of the body, cuttle-fish with four long tentacles each side, on which, and on its body, are markings in opaque white; on either side, a plant.


- C 378. FRAGMENTS of large krater. Ht.  $4\frac{7}{8}$  to  $8\frac{1}{4}$  in. From excavations at Maroni, 1897; tomb 2.

Pale buff slip; black paint, thinned out in places, and worn on one fragment. Numerous pieces joined in three separate groups, and restored. Parts of five large tunny-fishes, with open mouths, to the lower jaws of which are attached long filaments; the teeth are indicated. Below the design, three broad bands.

- C 379. FRAGMENTS of large krater. Similarly acquired (tomb 2 or 16).

Buff slip; red paint, varying to a darker tone. Thirteen fragments joined in five pieces, each distinct. Part of neck and one flat handle remaining.

Tentacles of octopus extending over the surface of the vase, the body itself wanting; below, three bands; paint on neck and handle, with ring round base of latter, and traces of white accessories on ends of tentacles. On the handle is

incised .

- C 380. KRATER. Ht.  $16\frac{3}{8}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 67. *Excavations in Cyprus*, p. 37, fig. 65.

Flat handles, slightly ridged. Buff slip; dark red paint. Restored from fragments; nearly complete. Round upper part of body, broad frieze of large conventional flowers; below, broad bands. On rim, short strokes at intervals; bands on neck inside and out, and on handles; paint on foot.



Fig. 123 = C 380.

- C 381. KRATER. Ht.  $16\frac{1}{2}$  in. From excavations at Hala Sultan Tekké, Salt Lake, Larnaka, 1897; tomb 4.

Oval body with wide neck; handles as last. Buff slip; paint varying from black to red, somewhat worn. Made up from fragments and restored, including one handle. Round upper part of body each side, a row of large plants of papyrus or lily (?) type, six each side; on each side of handles, groups of chevrons. On rim, chevrons at intervals; paint on neck (inside and out), handle, and foot; round lower part of body, broad bands. Underneath the foot are five perforated holes.



Fig. 124 = C 382.

- C 382. FRAGMENT OF KRATER.  $4 \times 5\frac{3}{8}$  in. From excavations at Maroni, 1897. Greenish-drab slip; black paint, much faded. Two large leaves of aquatic plant; in the field, two rosettes of dots; below, two broad bands, and another above.



- C 383.** FRAGMENT OF KRATER. Length 7 in. Similarly acquired. Buff slip; red paint. Various aquatic plants; in the field, chevrons and rows of short strokes.



Fig. 125 = C 383.



Fig. 126 = C 384.

- C 384.** FRAGMENT OF KRATER. Ht.  $3\frac{3}{8}$  in. Length  $4\frac{1}{2}$  in. Similarly acquired. Reddish slip; dark red paint, worn. Elaborate design of plants as on last.

- C 385.** KRATER. Form 48. Ht.  $10\frac{1}{4}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 79. *Excavations in Cyprus*, p. 40, fig. 69; *Journ. R. Inst. Brit. Archit.*, 3rd Ser. VII. No. 2, p. 25.

Form transitional between the preceding type and the succeeding (C 391 ff.), with ovoid body and very short neck. Pale buff slip; dull black paint, thinned out in places. On shoulder each side, bands of spirals with connecting tangents; below, broad and narrow bands; on rim, rows of four or eight short strokes; paint on handles, neck, and foot.



Fig. 127 = C 385.

- C 386.** KRATER. Ht.  $13\frac{1}{2}$  in. Similarly acquired (tomb 83). *Excavations in Cyprus*, p. 48, fig. 74.

Pear-shaped body tapering to foot; flat handles, slightly ridged. Slip and paint as last. Repaired; part of rim wanting; coarse heavy ware; reverse much worn, and paint faded in places. On shoulder each side, broad band of double spirals with triple connecting lines, forming a sort of *guilloche* pattern; below, rows of narrow bands. On neck, broad zigzag line between bands; paint on handles and inside of mouth.



Fig. 128 = C 386.

- C 387.** KRATER. Ht. 13 in. Similarly acquired. *Excavations in Cyprus*, p. 7, fig. 10.

Ridged handles. Buff slip; dark red paint, varying to black on reverse. Repaired from fragments and restored. On shoulder. A. Band of rudimentary palmettes (?) in heart-shaped frames.<sup>1</sup> B. Band of spirals with connecting tangents; between the spirals shell-patterns, and above, chain of loops. Below, all



Fig. 129 = C 387.

<sup>1</sup> See Murray in *op. cit.*, where it is called an "ivy-leaf" pattern. It reappears, as he points out, in later art, as on the Clazomenae sarcophagi. Cf. also Miss Hall, *Decorative Art of Crete*, p. 38, fig. 57.

round, broad and narrow bands; on rim, scroll pattern; paint on neck (inside and out), handles, and foot.

- C 388.** KRATER. Ht. 15 in. From excavations at Hala Sultan Tekké, Salt Lake, Larnaka, 1898.

Flat handles, slightly ridged; high broad neck and tapering stem. Buff slip; dark reddish-brown paint. Made up from fragments; practically complete; paint much worn. On upper part of body each side, broad band of overlapping triangles (or lozenges) filled in with chevrons (Fig. 130); below, broad and narrow bands all round. On the rim, wavy line all round; paint on neck (inside and out), handles, and foot



Fig. 130  
= C 388 (part)

- C 389.** PART OF KRATER. Ht. 11 in. From excavations at Maroni, 1897; tomb 18.

Numerous fragments joined and restored, forming about one-third, with part of neck but no handles or foot. Reddish-buff slip; dull purple-red paint. Debased technique, as C 415-428. Paint on neck; round lower part of vase, broad and narrow bands. Round upper part of body, frieze of four deer to r., looking back, with long horns; in the field between them are trees or plants. The bodies of the two hinder ones are painted in silhouette, the others in outline, with various markings.

- C 390.** AMPHORA (variety of krater with neck). Ht. 15½ in. From excavations at Enkomi (Turner Bequest), 1896; tomb 48. *Excavations in Cyprus*, p. 48, fig. 73.

Globular body; wide neck with spreading rim; flat handles with rounded flanges. Buff slip; paint varying from dark red to black, much worn, especially on reverse. Foot restored, otherwise complete; reverse in bad condition and design very indistinct. Tooth-pattern on rim; on neck, broad wavy line between bands; on handles, vertical bands with transverse bars, and groups of curved lines below. On body each side, two ducks confronted, with large conventional flower between; the ducks are somewhat conventionalised, the heads and outlines of the bodies being rendered by broad strokes of the brush, the middle part of the bodies filled in with semicircular black patches. In the field are filaments of seaweed, and on either side two vertical lines; under each handle, a plant.




Fig. 131 = C 390.

## KRATERS WITHOUT NECK (C 391-428.)

## (a) WITH FLAT HANDLES (C 391-396). Form 48.

**C 391.** KRATER. Ht.  $17\frac{1}{8}$  in. Diam. 17 in. From excavations at Curium (Turner Bequest), 1895; tomb 102. *Excavations in Cyprus*, p. 73, fig. 127; *J.H.S.*, XXI., p. 112, fig. 6; *Jahrb. d. arch. Inst.*, XXVI. p. 232.

Flat vertical handles, and thick rim sloping outwards. Light buff slip; dark red paint. Much shattered; restored from fragments, but most of upper part wanting. Paint on rim (inside and out) and foot; broad borders of paint to handles, with bands across; round lower part of body, five broad bands. Underneath the foot is painted

in red a character  like

the Cypriote sign for *pa*; round the edge of the foot is a ring of perforated holes.

A. Part of chariot-group of usual type to r. (heads of figures, part of chariot, and hinder parts of horses); on l., four panels forming a square, with borders of ladder-pattern, in which are figures of women, in two pairs confronted, holding up their hands; they wear tight bodices and horizontally-striped skirts, and their hair falls in long plaits or curls down their back. B. Similar design: on l., part of large single panel with woman to l.; in the middle, part of chariot-group as before (body of car and wheel, lower part of horses); on r., two large panels with borders of ladder-pattern, in which are women as on obverse.

[Sir A. Evans in *J.H.S.*, *loc. cit.*, explains the figures of women as female votaries holding up their hands in adoration before sacred columns. See Introduction.]



Fig. 132 = C 391.

**C 392.** KRATER. Ht.  $12\frac{3}{8}$  in. Diam. 13 in. From excavations at Enkomi (Turner Bequest), 1896; tomb 67. *Excavations in Cyprus*, p. 37, fig. 65; *Journ. R. Inst. Brit. Archit.*, 3rd Ser., VII. No. 2, p. 25.

Form and technique as last. Repaired and restored; paint worn. Round upper part of body, three broad bands of chevrons enclosing triangles, divided by pairs of narrow bands; below, three bands. Paint on rim (inside and out) and foot; oblique bars on handles.



Fig. 133 = C 392.



- C 393. KRATER. Ht. 13 in. Diam.  $12\frac{3}{4}$  in. From excavations at Maroni, 1897; tomb 5.

Wider rim than usual. Drab slip; dark brown paint. Repaired and restored (including one handle). Round upper part of body, two bands of spirals on stalks, with two narrow bands between; below, narrow and broad bands; paint on rim and foot; oblique bars on handle.

- C 394. KRATER. Ht.  $13\frac{7}{8}$  in. Diam.  $12\frac{1}{4}$  in. From excavations at Hala Sultan Tekké, Salt Lake, Larnaka, 1898.

Flat band-handles and high stem. Buff slip; black paint varying to red. Made up from fragments but complete. On each side of body, five large tangent spirals, with pairs of small triangles between, above and below. Below the design, bands; paint on rim, handles, and foot; down each side of handles, broad curved bands.

- C 395. KRATER. Ht.  $13\frac{1}{4}$  in. Diam. 13 in. From excavations at Klavdia, Larnaka, 1899.

Body bulging above and tapering towards foot; flat vertical handles. Buff slip; dark red paint. Made up from fragments; nearly complete. On the body each side, large panel of scale-pattern, with semicircle in each scale; below, broad bands. Paint on rim and foot, and round edges of handles, with transverse bars.

- C 396. FRAGMENT OF KRATER. Ht.  $3\frac{1}{2}$  in. Length  $5\frac{1}{4}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 12.

Buff slip; red paint, varying in tone. Flat vertical handles, of which part of one remains. On the handle, pattern of chevrons; below, water-plant and pattern of curved lines; on the l., scroll-pattern and similar curved lines, hatched; below, broad and narrow bands.



Fig. 134 = C 396.

(b) WITH LOOP-HANDLES (C 397-414).

[All of form 49 except C 414.]

- C 397. KRATER. Ht.  $9\frac{5}{8}$  in. Diam.  $10\frac{1}{2}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 48. *Excavations in Cyprus*, p. 8, fig. 14, p. 45, fig. 71; *Jahrb. d. arch. Inst.*, XXVI. p. 245; XXIII. p. 176, note 19; Mercklin, *Rennwagen in Griechenland*, I., p. 21, No. 30.

Deep body; loop-handles. Buff slip; black paint thinned out in places, with opaque white accessories. Repaired from fragments, but complete. Paint on handles; broad bands above and below design, and two in interior. Underneath the foot is painted a character in red, almost obliterated.

A. Two Gryphons (?) confronted, with a conventional tree (?) between them; on l. a vertical wavy line. Their wings are addorsed, and their heads like vultures', with curved beak, and round the neck a sort of ruff; legs in outline; on bodies and wings lines of dots in white. The one on the r. draws a chariot, in which are two men (in outline), the front one holding the reins. The



side of the car is ornamented with II-shaped markings, and round the wheel, which has four spokes with circle in centre, are white dots. B. Two Sphinxes confronted, with tree between as on last; they have human heads, with a long lock of hair floating behind,<sup>1</sup> and a sort of crown or *stephane*; the one



Fig. 135a = C 397 (obv.).



Fig. 135b = C 397 (rev.).

on l. has *human* fore-legs, but otherwise the bodies are like those of the Gryphons in (A), with white accessories. On the l., two vertical lines, with groups of transverse wavy lines at intervals.

### C 398.

KRATER. Ht.  $10\frac{3}{4}$  in. Diam.  $12\frac{5}{8}$  in. Klavdia, Larnaka, 1898.

Straight sides and loop-handles. Buff slip; red paint. Made up from fragments and restored; one handle wanting. Paint on handles and foot, and bands on rim; below design, broad bands. On the foot is painted a character in red, now almost obliterated.

A Chariot-group to r., with some variations from usual type: men's garments chequered; body of chariot has double band of dots, and wheel has four double spokes; from the pole depend two wavy lines, and below the reins are a row



Fig. 136 = C 398.

of Y-shaped patterns, apparently, as in C 352, a mere ground-ornament.<sup>2</sup> In the field above, semicircular markings, and below, a mark like an S; in front of horses, two vertical zigzag lines and a large conventional plant; on the r., a


<sup>1</sup> Cf. *Excavations in Cyprus*, pl. 2, No. 1196; *Bull. de Corr. Hell.*, II. pl. xviii. (ivories from Enkomi and Spata).

<sup>2</sup> But cf. Schliemann, *Tiryns*, pl. 14, and *Athen. Mitth.*, XI. p. 235; also *B.M. Cat. of Gems*, No. 79.

similar plant, mostly obliterated." B. Similar scene : on l., murex-shell, plant as before, and zigzag vertical line ; on r., zigzag line and similar plant ; chariot with figures mostly obliterated.

- C 399. PART OF KRATER, as last. Ht.  $13\frac{3}{4}$  in. ; diam. 13 in. (unrestored part). From excavations at Klavdia, near Larnaka, 1899 ; tomb A. 4.

Buff slip ; red paint varying to black. Very fragmentary ; whole of lower part and much of upper restored, and the rest pieced together. Bands above and below design, on rim, and interior ; paint on handles.

A. Man to l., nude, holding a leash in each hand, to which is attached a dog (?) springing up towards him ; on l., bull to r., with head turned back, the body in outline, filled in with spots ; hind part wanting. In the field throughout,  patterns of various sizes. B. Probably similar, but only fore-part and hind-legs of bull remain.

- C 400. KRATER. Ht.  $12\frac{3}{4}$  in. Diam. 12 in. From excavations at Klavdia, near Larnaka, 1899.

Sides slightly curved ; very narrow rim. Buff slip ; black paint, thinned out in parts. Made up from fragments and restored including handles. Bands on rim (inside and out), in interior, and on foot, and three broad ones below design.

A. In middle an altar-like structure, with large chequers representing stones and wavy lines down edges, on either side of which is a large bird to r., the one on l. with head turned back (cf. C 332) ; on their necks are short strokes, on bodies, vertical zigzag lines, and on tail of left-hand bird, scale pattern ; in field, two rosettes of dots. B. Similar design : upper part of altar and head of bird on l. wanting ; on body of this bird, oblique zigzag lines ; the other is painted solid, and has large round eyes like an owl ; in the field are four rosettes as on A.



Fig. 137 = C 400 (rev.).

- C 401. FRAGMENTS OF KRATER. From excavations at Enkomi (Turner Bequest), 1896 ; tomb 12. *Excavations in Cyprus*, p. 39, fig. 67 ; *J.H.S.*, XXI. (1901), p. 107.

About twelve fragments joined and restored ; handles and lower part entirely wanting. Buff slip ; black paint turning to yellow in places, and much faded.

Round upper part of vase, broad frieze with design consisting of alternate ox-skulls (in outline, with cross-markings on horns) and "horns of consecration" (see *J.H.S.*, *loc. cit.*), rising vertically from a flat base, and each supporting a double axe in the field, lozenge and shell ornaments; above, a broad band, and four below design.

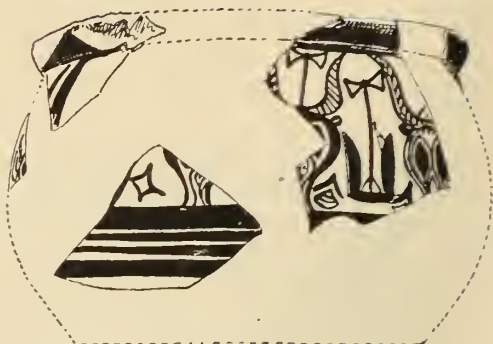



Fig. 138 = C 401.

- C 402.** KRATER. Ht.  $12\frac{1}{8}$  in. Diam.  $12\frac{3}{4}$  in. Klavdia, Larnaka, 1898.

Straight sides and very narrow rim. Buff slip; dark red paint. Lower part all restored; upper mostly complete. Paint on handles; bands on rim and below design, and in interior. A. Bull to r. (hind part wanting), with elaborate markings on body; on fore- and hind-quarters, double borders of small crosses, with rosettes on fore-quarters; on middle part, band of vertical zigzag lines and dotted circle, between two rows of trefoil-shaped markings. In front, bird to r. (crosses on body) and three lozenges . On the l., a conventional plant. B. Similar; bird looks back; only fore-part of bull remains.

- C 403.** KRATER. Ht.  $14\frac{1}{4}$  in. Diam.  $14\frac{1}{4}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 91. *Excavations in Cyprus*, p. 42, fig. 70; *Jahrb. d. arch. Inst.*, XXVI. p. 241.

Buff slip; dark brown paint. Repaired from fragments; one handle wanting, otherwise practically complete. Paint on rim, handles, and foot; broad bands above and below design, and in interior. A. Ox to r. with face to front and lyre-shaped horns; all in outline except head; fore-part of body covered with small crosses, the rest with trefoil markings and a row of quatrefoils along middle. In front of fore-legs, a cross-hatched square; above head, ring of dots; on l., conventional plant as on C 397; on r., tree with three leaves on top. B. Similar; head of ox not turned to front, and markings different throughout, consisting of crosses all over the body, with wavy lines on neck and spots on forehead. Above are a fish to r. (open toothed mouth, wavy lines on body) and a conventional flower; in the field, two square patterns, and palm-tree (?) in place of column.



Fig. 139 = C 403.

- C 404.** KRATER. Ht.  $11\frac{1}{4}$  in. Diam.  $12\frac{7}{8}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 89. *Excavations in Cyprus*, p. 49, fig. 76; *Bull. de Corr. Hell.*, XXXI., p. 241.



Loop-handles; curving sides. Greenish-drab slip; dark brown paint, nearly all worn away. Made up from fragments, and much restored; design very indistinct. On the body each side, bull to r., the body in outline and covered with rings of dots; in front of it, lozenge on stalk; below, broad bands. Paint on rim and handles; three broad bands round interior.



Fig. 140 = C 404.

405. FRAGMENT OF KRATER. Ht. 8 in. From excavations at Maroni, 1897.

Buff slip; black paint, turning to red in places. Three fragments joined and restored, with part of rim. Two bulls confronted, of which the fore part of one and head of the other remain; both are very rudely and conventionally drawn, with heads turned back over the shoulders and drawn in full face, with both horns on one side; the figures are in outline, with inner markings. In the field, groups of chevrons and of parallel curved lines; below, three broad bands, and two round interior. Paint on rim and broad band just below.

406. FRAGMENT OF KRATER. Ht.  $3\frac{1}{2}$  in. Length  $4\frac{3}{4}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 12.

Buff slip; dark red paint. Hind-part of bull(?) with flowing tail, the body marked with scale-pattern; in the field, shell-patterns and rows of short strokes.

407. FRAGMENT, similar.  $4\frac{3}{4} \times 2\frac{1}{2}$  in. Similarly acquired.

Buff slip; red paint with white accessories. Round the interior, wide band. Part of quadruped, the body marked with patterns in opaque white.

408. KRATER. Ht.  $11\frac{3}{4}$  in. Diam.  $13\frac{1}{2}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 66. *Excavations in Cyprus*, p. 35, fig. 63.

Loop-handles. Buff slip; red paint, varying in tone. Repaired from fragments, and nearly complete; reverse side in bad condition. Paint on rim, neck, handles, and foot; broad bands below design and in interior.

A. Two stags to r. with heads downwards and long antlers, bodies in outline covered with markings; on the front one, T-shaped markings all over; on the other, similar markings on hind-quarters, vertical wavy lines on fore-part. In the field, lattice-lozenge and ring of dots; on the r., vertical wavy line. B. Similar, but three deer, the first one with head downwards, the others raised; on the middle one T-shaped markings all over except legs, on the others, wavy lines throughout; on the legs, ladder-patterns. In the field, numerous rings of dots.



Fig. 141 = C 408.



- C 409.** KRATER. Ht. 14 in. Diam. 15 in. From excavations at Enkomi (Turner Bequest), 1896; tomb 89. *Excavations in Cyprus*, p. 49, fig. 76.

Narrow sloping rim and upright loop-handles; straight-sided body. Buff slip; black paint varying to dark red. Made up from fragments, but complete. Bands on interior, rim, neck, foot, and handles, and three broad bands below design. On the body each side, three stags with branching antlers, looking behind them; bodies in outline, filled in with vertical wavy lines. Underneath each is a swan to r., with head turned round and beak on ground (bodies treated like those of the stags).



Fig. 142 = C 409.

- C 410.** KRATER. Ht. 10 $\frac{5}{8}$  in. Diam. 11 $\frac{1}{8}$  in. From excavations at Hala Sultan Tekké, Salt Lake, Larnaka, 1898.

Ovoid body with slight rim, and vertical loop-handles. Buff slip; red paint. Made up from fragments but practically complete. Below the design, three broad bands; bands on rim (inside and out), handles and foot, and two round interior. On the body each side, two quadrupeds (deer?) to r., looking back, painted solid except heads; on l. a fish to r., erect, with open toothed jaws. Between the quadrupeds, a trefoil.

- C 411.** KRATER. Ht. 10 $\frac{1}{2}$  in. Diam. 11 $\frac{5}{8}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 48. *Excavations in Cyprus*, p. 48, fig. 73.

Buff slip; red paint, varying nearly to black. Repaired at rim and cracked down one side, otherwise intact; design worn in places. Bands round lower part of body, on interior, rim, neck, and foot; patches of paint on handles. On each side of body, two birds in squatting attitudes, somewhat conventionalised, the bodies in outline covered with patterns: on wings, chequer and groups of dots between engrailed lines; on neck, bars; on body, engrailed patterns and rings of dots; the one on l. has also lattice pattern on tail. In the field are lozenge patterns on tendrils.



Fig. 143 = C 411.

- C 412.** KRATER. Ht. 13 $\frac{1}{4}$  in. Diam. 11 $\frac{7}{8}$  in. Klavdia, Larnaka, 1898.

Ovoid body. Buff slip; dark red-brown paint. Made up from fragments and much restored, including handles. Paint on rim and foot; two bands below design. On each side of body, three swans to r., the bodies filled in with markings to denote feathers; in the field short strokes at intervals. Underneath the foot is painted in red a character X, like the Cypriote sign for *lo*.

413. KRATER. Ht.  $11\frac{7}{8}$  in. Diam. 12 in. From excavations at Enkomi (Turner Bequest), 1896; tomb 48. *Excavations in Cyprus*, p. 48, fig. 73.

Buff slip; black paint varying to red and worn in parts, with white accessories. Repaired and restored; nearly complete. Double and single bands on interior; three broad bands below design; paint on handles and bands round rim. On either side, large cuttle-fish with tentacles twisting up into spiral coils at the ends; white spots on tentacles.



Fig. 144 = C 413.

414. KRATER. Form 48. Ht.  $12\frac{1}{4}$  in. Diam. 12 in. Similarly acquired (tomb 83). *Excavations in Cyprus*, p. 48, fig. 74; *Journ. R. Inst. Brit. Arch.*, 3rd Ser., VII. No. 2, p. 25.

Sides curved, slight rim, and slim handles. Buff slip; red paint varying to black. Repaired from fragments and restored; one handle wanting. Round lower part of body, broad bands; paint on rim and foot, and bars across and down sides of handles. On either side of body, panel with row of large tangent-spirals, between which, above and below, are groups of chevrons; in the field above and below, rows of trefoils.



Fig. 145 = C 414.

(c) DEBASED TYPE (C 415-427).

This group stands by itself in point of technique, which is much inferior to that of the ordinary Mycenaean vases; the slip is of a dull light drab colour, and the paint is purplish-brown and lustreless. A general similarity in the treatment of the subjects may also be observed. Form 49 throughout.

415. KRATER. Ht.  $10\frac{1}{2}$  in. Diam.  $12\frac{1}{4}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 69. *Excavations in Cyprus*, p. 40, fig. 68.

Flat handles. Coarse greenish-drab clay with very thin slip; dull dark brown paint; very bad technique. Form distorted in baking. On rim, rows of short strokes at intervals. On body each side, broad panel of scale-pattern; in each of the spaces between panels and one handle are two birds to r., one above the other, with dots all over the field; on the other side the spaces are left plain except for wavy lines round and under handle.

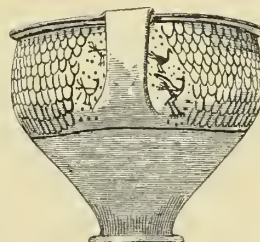


Fig. 146 = C 415.

416. KRATER. Ht.  $10\frac{1}{2}$  in. Diam.  $11\frac{3}{8}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 83. *Excavations in Cyprus*, p. 48, fig. 74.

Straight sides, very narrow rim, and slim handles. Pale buff slip; dull purple-brown paint. Repaired but complete. Bands above and below design,

and on interior; paint on handles and foot. A. Bull to r., with head downwards; body in outline with markings of dots, zigzags, scale-pattern, and feathering. On its horns and neck is perched a long-necked bird to r., pecking its back (body in outline, with rows of wavy lines). B. Similar, but markings on bull differently arranged, and bird in air, not on its neck.



Fig. 147 = C 416 (rev.).

- C 417.** KRATER. Ht.  $13\frac{3}{8}$  in. Diam.  $12\frac{3}{4}$  in. Similarly acquired (tomb 89). *Excavations in Cyprus*, p. 49, fig. 76.

Body bulging below; loop-handles. Very thin slip; dull purple-red paint. Repaired from fragments and restored. Paint on rim, handles, and foot; broad and narrow bands below design. A. Two male Sphinxes confronted (head of one on l. wanting); bodies in outline, with rough scale-pattern on middle and hind parts, and on wings; the one on r. wears a *calathos*, and has two long curls hanging down her neck; down their forelegs are short strokes. Between them is a palm-tree. B. Bull to l., with head down as if charging; eyes very large; wavy lines on neck and irregular patches of paint on body; on each side, wavy line between two straight. Below the design, broad and narrow bands; paint on rim, handles, and foot.



Fig. 148 = C 417.

- C 418.** KRATER. Ht.  $9\frac{1}{2}$  in. Diam.  $10\frac{1}{2}$  in. Similarly acquired (tomb 86). *Excavations in Cyprus*, p. 33, fig. 61; *Journ. Anthropol. Inst.*, N. S., III. (1900), p. 208.

Sides nearly straight. Buff slip; dull purple-brown paint, varying to black and red. Repaired and restored; one handle broken off. Below design, narrow bands in threes; paint on rim, handles, and foot. A. Fore-parts (with forelegs) of two oxen confronted, the bodies in outline with irregular markings; on r., a spiral; on each side, a band of ladder-pattern. B. Similar; on r. ladder-pattern and three large spirals joined.



Fig. 149 = C 418.

- C 419.** KRATER. Ht.  $9\frac{1}{2}$  in. Diam.  $8\frac{1}{2}$  in. Similarly acquired (tomb 93).

Straight sides. Inferior slip, varying from pale buff to light red; paint as last, worn in parts. Repaired but complete; form distorted in baking. Below the design, broad bands; paint on rim, handles, and foot. On each side of body, ox to r., the body in outline with lattice-pattern on hindquarters and irregular markings on rest of body; below and in front, lattice-triangles (on rev. only in front); on either side, three vertical lines.



- C 420. KRATER. Ht.  $9\frac{1}{8}$  in. Diam. 9 in. Similarly acquired (tomb 45). *Excavations in Cyprus*, p. 45, fig. 71.

Sides tapering towards rim, which projects more than usual; sloping loop-handles. Inferior buff slip; dull purple-red paint. Repaired; nearly complete; paint worn, especially on reverse. Below design, broad and narrow bands; paint on rim and foot, and on handles and round their bases. A. Ox to r., with body in outline, with drop-shaped markings, and lattice-pattern on neck; in front, four spirals; on either side, ladder-pattern. B. Deer to r., with body in outline, marked with large spots; in front a tree; behind, two spirals; on either side, pattern as on A.



Fig. 150 = C 420.

- C 421. KRATER. Ht.  $11\frac{1}{2}$  in. Diam. 11 in. From excavations at Klavdia, near Larnaka, 1899.

Straight sides, narrow rim, and loop-handles. Slip and paint as last. Made up from fragments and restored. Below the design, broad and narrow bands; paint on rim, handles, and foot. A. Bull to r. in outline, the body marked with various patterns; in the field a plant and at either end zigzags between parallel lines. B. Similar, but plant instead of border on r.

- C 422. KRATER. Ht.  $10\frac{1}{2}$  in. Diam.  $9\frac{3}{4}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 45. *Excavations in Cyprus*, p. 45, fig. 71.

Form as last. Pale reddish-buff clay without slip; dull black paint; design on reverse indistinct. Bands on rim, foot, handles, and lower part of body. On each side of body, two birds to r. in outline, with long beaks and necks, and wings addorsed; on one side of handle, ladder-pattern, on the other, two vertical lines.



Fig. 151 = C 422.

- C 423. KRATER. Ht.  $10\frac{1}{2}$  in. Diam.  $10\frac{5}{8}$  in. Similarly acquired. *Excavations in Cyprus*, p. 45, fig. 71; *Jahrb. d. arch. Inst.*, XXVI p. 244.

Inferior slip, varying from pale buff to light red; dull dark brown paint much worn and turning to red in places. Bands on rim and foot, and below design. A. Two birds to r. in outline, with long necks and beaks, wings addorsed; between them, a



Fig. 152 = C 423 (rev.).

mound  ; on l., three vertical lines; on r., a ladder-pattern. B.

Three floral patterns with pairs of large volutes (cf. Fig. 152).



- C 424.** KRATER. Ht.  $8\frac{1}{4}$  in. Diam.  $9\frac{1}{2}$  in. Similarly acquired. *Excavations in Cyprus*, p. 45, fig. 71.

Straight sides and narrow rim; thin loop-handles sloping upwards. Slip and paint as last. Repaired; rim damaged; paint much worn. On either side of body, three large spirals linked together; on r. (adjoining handle), a tree. Below the design, broad bands; paint on rim, handles, and foot.

- C 425.** FRAGMENT OF KRATER. Ht. 6 in. Length 10 in. From excavations at Enkomi (Turner Bequest), 1896; tomb 88. *Excavations in Cyprus*, p. 34, fig. 62. Buff slip (poor); purple-red paint, somewhat dull. Three pieces joined and restored. Frieze with two bulls confronted (hind parts of both and legs of that on r. wanting); bodies covered with spots; between them, plant with oval leaves. Below, broad band; paint on rim.



Fig. 153 = C 425.

- C 426.** FRAGMENT, similar. Ht.  $3\frac{5}{8}$  in. Length,  $5\frac{1}{4}$  in. From excavations at Maroni, 1897. Drab slip; dull pinkish-brown paint. Part of rim remaining. Heads of two long-horned quadrupeds (stags?); bands below, and paint on rim.
- C 427.** FRAGMENT OF KRATER. Ht. 4 in. From excavations at Enkomi (Turner Bequest), 1896; tomb 50. Buff slip; dull reddish-brown paint. Upper part, with part of rim. Bands round rim and below; on shoulder, fore-part of bull to r., partly in outline, and tree.

- C 428.** DOUBLE VASE in the form of two Kraters joined. Ht  $2\frac{5}{8}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 88. *Excavations in Cyprus*, p. 34, fig. 62; *Journ. Anthropol. Inst.*, N. S. III. (1900), p. 268.

Pale buff slip; red paint, varying from light to dark. Between the two bodies is a transverse handle, broken off, and each has three small handles on the shoulder; the connecting piece between the two is pierced with three holes. One mouth injured. Paint on lip (short strokes), neck, handles, and feet; on the shoulder, two rows of zigzags; on lower part of body pattern of concentric semicircles, below which in one case are zigzags, in the other, vertical lines; these patterns are divided by bands.



Fig. 151 = C 428.

### THREE-HANDLED JARS (C 429-478).

Three principal varieties: (1) mostly of large size, with high neck and swelling body on a high narrow stem; (2) similar but smaller, with very short neck; (3) body much contracted and sometimes almost cylindrical, the stem being much thicker in proportion. Cf. Furtwaengler and Loeschcke, *Myken. Vasen*, pl. 44, Nos. 25, 27, 28, and A 532 ff.



#### (1) TYPE WITH HIGH NECK (C 429-436). Form 50.

- C 429.** THREE-HANDLED JAR. Ht.  $9\frac{1}{4}$  in. Diam. of mouth,  $4\frac{3}{4}$  in. 1876 (Cesnola).

Usual Mycenaean technique, but the surface has suffered and the paint is discoloured, the slip being now of a greenish-drab tone, the paint a dull brown.

In the lower part of the body is a dent received before baking, which has split the wall. On the shoulder is a broad band, the height of the handles, in which is the design; between each pair of handles, two spirals, each ending in a loop. The rest of the body is occupied with thin lines and bands.

- C 430. THREE-HANDLED JAR. Ht.  $14\frac{1}{4}$  in. From excavations at Enkomi, Cyprus (Turner Bequest), 1896; tomb 45.

Globular body, tapering to foot; high neck with spreading rim; flat handles. Buff slip; dark brown paint varying to red, much worn. Paint on neck (inside and out), handles, and foot, and round bases of handles; on rim, rows of short strokes. Between the handles, row of rings of dots between two rows of scale-pattern; above and below, wide bands. On one handle is incised ; on another, .

- C 431. THREE-HANDLED JAR. Ht. 15 in. Similarly acquired (tomb 66). *Excavations in Cyprus*, p. 35, fig. 63.

Buff slip; dark red paint, varying to black. High neck with spreading rim; flat vertical handles; thick stem with flat base. Repaired, but complete. Paint on neck (inside and outside) and foot; bands on rim and handles; round shoulder and lower part of body, broad bands. Between the handles, patterns of parallel lines in leaf-form, alternating with smaller ones in semicircular form, with vertical bands each side.



Fig. 155 = C 431.

- C 432. THREE-HANDLED JAR. Ht. 9 in. Similarly acquired (tomb 79). *Excavations in Cyprus*, p. 40, fig. 69.

Drab slip; red-brown paint. High neck with spreading lip; handles looped; tapering base. Paint on neck, inside of mouth, handles, and foot. On the body, broad bands and fine rings, with panels of scale-pattern between the handles.



Fig. 156 = C 432.

- C 433. THREE-HANDLED JAR. Ht.  $13\frac{1}{4}$  in. Similarly acquired (tomb 89).

Globular body; narrow neck with spreading lip; small flat handles, and small foot. Buff slip; dark brown paint. Repaired and restored; one handle broken and one wanting. Paint on neck (inside and out), handles, and foot; rings on rim and at base of neck and handles; round the body, narrow bands.

- C 434. THREE-HANDLED JAR. Ht.  $14\frac{1}{2}$  in. From excavations at Hala Sultan Tekké, Salt Lake, Larnaka, 1897 (tomb 4).

Body nearly globular; high neck with spreading rim; flat handles. Slip and paint as last. Repaired and restored; one handle wanting. Paint on neck,

handles, and foot; on rim, rows of short strokes; round lower part of body, broad bands. On shoulder, between each pair of handles, the upper parts of two birds confronted, much conventionalised; long necks; bodies in outline, with rows of dots along the contours; in the field, rings of dots. On the two remaining handles are incised characters:  $\nabla$  = the Cypriote *la*, and  $\text{ff}$ .

**C 435.** THREE-HANDLED JAR, as last. Ht.  $17\frac{1}{4}$  in. Similarly acquired.

Body squatter than usual; conical lip; ridged handles. Made up from fragments and restored (including most of lower part). Drab slip; dark brown paint. Paint on neck and mouth; short strokes at intervals on rim; bands down handles and round bases. On upper part of body, between handles, broad panels of conventional flowers in several rows; above and below, broad bands. On each panel are five raised bosses, coloured brown.

**C 436.** THREE-HANDLED JAR, as before. Ht. 15 in. From excavations at Hala Sultan Tekké, 1898.

Body as last; short neck with plain lip; handles sharply ridged. Buff slip; dark reddish-brown paint. Repaired and restored; one handle broken. Paint on neck (inside and out), handles, and foot; rings round rim. Round upper part of body, broad frieze of scale-pattern; below, broad and narrow bands.

(2) TYPE WITH SHORT NECK (C 437-461). Form 51.

**C 437.** THREE-HANDLED JAR. Ht. 7 in. From excavations at Curium (Turner Bequest), 1895; tomb 30. *Excavations in Cyprus*, p. 72, fig. 124.

Buff slip; lustrous dark red paint, worn away in parts. Pear-shaped body with high stem; wide neck with flat rim; small side-handles. Paint on inside of mouth, neck, handles, and foot; on rim, two rings of paint. On the shoulder, narrow bands, and between the handles, chain of loops; round the body and foot, broad and narrow bands.



Fig. 157 = C 437.

**C 438.** JAR, as before. Ht.  $6\frac{3}{4}$  in. Similarly acquired (tomb 101).

Red clay with buff slip; dark brown paint. Fragments joined and repaired; much wanting, including handles, but neck and foot complete. Paint on neck and foot; row of dots on rim; on shoulder, band and pairs of spirals with stalks; round foot, broad and narrow bands, edged with fine lines.

**C 439.** JAR, similar. Ht.  $6\frac{1}{2}$  in. Similarly acquired (tomb 30).

Buff slip; paint varying from dark red to black. Repaired from fragments; foot and other parts wanting; surface worn in parts. Paint on inside of mouth, neck, and handles; wavy line round rim; between handles, panels of scale-pattern; round body, broad and narrow bands.

- C 440. JAR, similar. Ht.  $5\frac{1}{8}$  in. From excavations at Enkomi, Cyprus (Turner Bequest), 1896; tomb 10.

Buff slip; brown paint varying to black and red, much worn. Body nearly spherical; lip chipped. Paint on neck, handles, and foot, and rings on rim; on shoulder, rings, and sloping lines between handles; below, narrow bands, and the same round foot.

- C 441. JAR, similar. Ht.  $5\frac{3}{4}$  in. Similarly acquired (tomb 34).

Light buff slip; paint varying from light brown to black. Patterns as last.

- C 442. JAR, similar. Ht.  $4\frac{7}{8}$  in. Similarly acquired (tomb 17).

Body somewhat flat, on narrow stem. Buff slip; reddish-brown paint, worn. Paint on neck, handles, and inside of mouth; bands on rim, shoulder, body, and stem; between handles, wavy line.

- C 443. JAR, similar. Ht. 6 in. Similarly acquired (tomb 45). *Excavations in Cyprus*, p. 45, fig. 71, No 944.

Slip and paint as last, the latter worn in places. Rings on rim and top of shoulder; between handles, sloping lines; round body, broad and narrow bands and fine rings; on foot, black rings on brown ground.

- C 444. JAR, similar. Ht.  $5\frac{7}{8}$  in. Similarly acquired (tomb 65). *Excavations in Cyprus*, p. 52.

Buff slip; red paint, much worn. Foot chipped. Paint on neck, mouth, handles, and foot; rings on rim and top of shoulder; between handles, vertical parallel lines; round the body, broad and narrow bands.

- C 445. JAR, similar. Ht.  $6\frac{1}{2}$  in. Similarly acquired (tomb 67). *Excavations in Cyprus*, p. 37, fig. 65.

Buff slip; dark reddish-brown paint, varying to red and black. Globular body on high stem with base; short neck and wide mouth; small thin handles. Paint on handles, neck and foot; on mouth inside, a band, outside, fine rings. On the body, between the handles, rows of chevrons; below, rows of broad bands and fine rings.

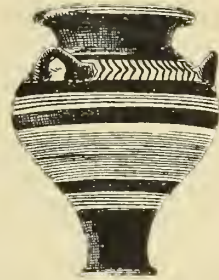


Fig. 153 = C 445.

- C 446. JAR, similar. Ht. 6 in. Similarly acquired.

Body pear-shaped; neck wider and shorter than usual. Pale buff slip; black paint, thinned out in places. Paint on neck, mouth, handles, and foot; between handles, rows of chevrons, with broad and narrow bands below; on body and stem, fine rings and broad and narrow bands.

- C 447. JAR, similar. Ht.  $5\frac{3}{4}$  in. Similarly acquired (tomb 69). *Excavations in Cyprus*, p. 40, fig. 68, No. 1097.

Buff slip; lustrous dark red paint. Paint on neck, handles, and foot; rings round lip; on shoulder, between handles, lattice-pattern, with bands above and below; bands round stem.



- C 448.** JAR, similar. Ht.  $7\frac{1}{2}$  in. Similarly acquired (tomb 77). *Excavations in Cyprus*, p. 47, fig. 72, No. 1129.

Cream-coloured slip; red paint. Rim chipped and one handle broken; surface much damaged. Paint on inside of mouth, neck, handles, and foot; rings on rim and top of shoulder; between the handles, lattice-pattern; round the body, broad and narrow bands.

- C 449.** JAR, similar. Ht.  $4\frac{1}{4}$  in. Similarly acquired. *Excavations in Cyprus*, p. 47, fig. 72, No. 1133.

Buff slip; dark red paint, much worn. Patterns as last.

- C 450.** JAR, similar. Ht.  $6\frac{1}{2}$  in. Similarly acquired. *Excavations in Cyprus*, p. 47, fig. 72. Slip and paint as last.

Surface worn in parts. As before, with loop pattern between handles.

- C 451.** JAR, similar. Ht.  $5\frac{7}{8}$  in. Similarly acquired. *Excavations in Cyprus*, p. 47, fig. 72.

Buff slip; paint varying from light red to black. Body somewhat slimmer; surface much worn. As before; between the handles, pattern of chevrons; on the foot, narrow red and black bands.

- C 452.** JAR, similar. Ht.  $5\frac{3}{4}$  in. Similarly acquired. *Excavations in Cyprus*, p. 47, fig. 72.

Usual type with high stem. Light buff slip; red paint, much worn. Bands round mouth and neck, inside and out; paint on handles and foot. On shoulder, two bands and frieze of scale-pattern all round; round body, bands and rings; above foot, the same.

- C 453.** JAR, similar. Ht.  $6\frac{1}{8}$  in. Similarly acquired (tomb 79). *Excavations in Cyprus*, p. 40, fig. 69, No. 1138.

Light buff slip; dark reddish-brown paint, worn in parts. Patterns as last, with lattice-pattern in place of scale-pattern; round body, broad and narrow bands.

- C 454.** JAR, similar. Ht.  $6\frac{3}{8}$  in. Similarly acquired (tomb 83). *Excavations in Cyprus*, p. 48, fig. 74.

Buff slip; lustrous dark red paint, varying to brown. Paint on inside of lip, neck, handles, and foot; on top of lip, two narrow rings. On the shoulder, frieze of scale-pattern; below, broad and narrow bands, and the same above foot.



Fig. 150 = C 450.



Fig. 160 = C 451.



Fig. 161 = C 452.



Fig. 162 = C 454.

- C 455. JAR, similar. Ht. 6 in. Similarly acquired. *Excavations in Cyprus*, p. 48, fig. 74.

Technique as last. One handle wanting. Paint as before; on shoulder, rings and bands, and between handles patterns of enclosed chevrons in threes, with concentric semicircles under handles; round body, broad and narrow bands.



Fig. 163 = C 455.

- C 456. JAR, similar. Ht.  $4\frac{1}{2}$  in. Similarly acquired.

Technique as before. Paint as before; on shoulder, fine rings and groups of sloping lines between handles; round body, broad and narrow bands.



Fig. 164 = C 457.

- C 457. JAR, similar. Ht.  $5\frac{1}{4}$  in. Similarly acquired (tomb 91). *Excavations in Cyprus*, p. 42, fig. 70.

Buff slip; red paint, worn in parts, darker on foot. Paint on inside of mouth, neck, handles, and foot; rings on rim and shoulder; between handles, bands of sloping lines; on body, broad and narrow bands.



Fig. 165 = C 458.

- C 458. JAR, similar. Ht.  $4\frac{5}{8}$  in. Similarly acquired. *Excavations in Cyprus*, p. 42, fig. 70.

Buff slip; black paint. Patterns as last, with lattice-pattern on shoulder.

- C 459. JAR, similar. Ht.  $6\frac{1}{8}$  in. From excavations at Hala Sultan Tekké, Salt Lake, Larnaka, 1898. **PLATE III.**

Buff slip; paint varying from deep red to dark brown. Paint on mouth, neck, handles, and foot; on shoulder between handles, scale-pattern; below, broad bands and fine rings.

- C 460. JAR, similar. Ht.  $5\frac{3}{4}$  in. Similarly acquired.

Slip and paint as last. Patterns as last, with rings on rim and lattice-pattern between handles.

- C 461. THREE-HANDLED JAR. Ht. 5 in. Enkomi, 1896 (tomb 81).

Dull buff slip; dark brown paint. Varies somewhat from usual form; body much flattened, on slender stem; horizontal handles. Foot restored;



Fig. 166a = C 461 (part).



Fig. 166b = C 461 (part).



Fig. 166c = C 461 (part).

neck and one handle wanting. On shoulder, above and below, triple bands; between the handles, in one space, two rudely drawn animals to r.; in the

field, various ornaments ; in the other two spaces, bands of triangles and other patterns. Round the lower part of the body, bands.

(3) STRAIGHT BODY ON THICK STEM (C 462-478). Form 52.

- C 462. THREE-HANDLED JAR. Ht.  $5\frac{1}{4}$  in. From excavations at Curium (Turner Bequest), 1895 ; tomb 55. *Excavations in Cyprus*, p. 72, fig. 124.

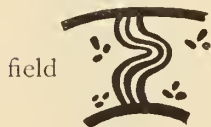
Type with elongated body, continued nearly straight to foot. Buff slip ; dull black paint. Repaired and restored ; in bad condition, especially neck and rim ; two handles wanting. Between and under handles, six spirals on tendrils ; narrow bands below.



Fig. 107 = C 462.

- C 463. JAR, similar. Ht.  $5\frac{1}{4}$  in. Similarly acquired.

Slip and paint as last. Body more oval in form ; one handle wanting. Patterns as before ; round the shoulder, pattern of wavy lines with dots in



field ; under the handles, small spirals ; round body, broad and narrow bands.

- C 464. JAR, similar. Ht.  $5\frac{1}{8}$  in. From excavations at Enkomi, Cyprus (Turner Bequest), 1896 ; tomb 12. *Excavations in Cyprus*, p. 39, fig. 67, No. 845.

Buff slip ; dark and brown paint, varying to red. Slim body ; one handle broken off. Paint on neck, rim, handles, and foot ; on shoulders, spirals interspersed with patches of paint, with two bands below ; three bands on stem.

- C 465. JAR, similar. Ht.  $4\frac{1}{2}$  in. Similarly acquired.

Dull purple-brown paint. Lip clipped and one handle wanting ; surface worn. Patterns as last.

- C 466. JAR, similar. Ht.  $4\frac{7}{8}$  in. Similarly acquired (tomb 45). *Excavations in Cyprus*, p. 45, fig. 71, No. 945.

Body tapering straight from shoulder-angle to a small foot ; small vertical handles. Buff slip ; dark brown paint. Paint on neck and mouth, handles, and foot. On shoulder, spirals in pairs with chevrons between and rows of dots above ; below, two rings, and four more above foot.

- C 467. JAR, similar. Ht.  $4\frac{3}{8}$  in. Similarly acquired (tomb 66). *Excavations in Cyprus*, p. 36, fig. 64, No. 1033.

Wide neck with plain rim ; high narrow foot. Buff slip ; dull reddish-brown paint. Paint on neck, handles, and foot ; between the handles, spirals ; bands round body and stem.

C 468. JAR, similar. Ht.  $5\frac{3}{8}$  in. Similarly acquired (tomb 67).

Pale buff slip ; red paint, much worn. Patterns as last ; between handles, rows of chevrons, with broad and narrow bands below ; on body and stem, similar bands.

C 469. JAR, similar. Ht.  $5\frac{1}{2}$  in. Similarly acquired (tomb 79). *Excavations in Cyprus*, p. 40, fig. 69, No. 1139.

Pale buff slip ; dull reddish-brown paint. Pear-shaped body, with narrow rim. Paint on neck, rim, handles, and foot ; on the shoulder, tangent-spirals interspersed with dots and  $\Delta$ <sup>1</sup> ; below, three bands, and the same on stem.

C 470. JAR, similar. Ht. 4 in. Similarly acquired (tomb 91). *Excavations in Cyprus*, p. 42, fig. 70 ; *Journ. R. Inst. Brit. Archit.*, 3rd Ser. VII. No. 2, p. 25.

Buff slip ; black paint. Patterns as last, with bands also round body.



Fig. 168 = C 470.

C 471. JAR, similar. Ht.  $4\frac{3}{4}$  in. Similarly acquired (tomb 83).

Deep buff slip ; dull red paint. Surface much scraped and paint worn off. Paint on neck, handles, and foot ; between the handles, spirals with tendrils ; bands round body and stem.



Fig. 169 = C 472.

C 472. JAR, similar. Ht. 6 in. Similarly acquired (tomb 84). *Excavations in Cyprus*, p. 38, fig. 66.

Pale red slip and paint. Lip chipped ; surface in bad condition and paint much worn. Paint on neck, handles, and foot, and rings round lip ; on shoulder, between handles, scale pattern ; bands round body.

C 473. JAR, similar. Ht. 5 in. Similarly acquired (tomb 88). *Excavations in Cyprus*, p. 34, fig. 62, No. 1253 ; *Journ. Anthropol. Inst.*, N. S. III. 1900, p. 208.

Buff slip ; light red paint. Paint on neck, handles, and foot ; between handles, spirals ; bands round body and foot.

C 474. JAR, similar. Ht.  $5\frac{5}{8}$  in. From excavations at Maroni, 1897 ; tomb 1.

Drab slip ; dull black paint varying to brown, worn away in parts. Repaired from fragments, but complete. Paint on lip, neck, handles, and foot ; on shoulder, band of oblique strokes, broad band of scale-pattern (with dots), and three narrow bands ; four bands round stem.

C 475. JAR, similar. Ht.  $5\frac{1}{4}$  in. From Enkomi, 1896 (no tomb-number).


Type as before, but slim body, nearly of same width throughout : flat loop-handles. Buff slip ; dark brown paint. Foot and rim chipped ; one handle

<sup>1</sup> See on this pattern Miss Hall, *Decorative Art in Crete*, p. 39.



broken and another wanting. Paint on neck, handles, inside of mouth, and foot; rings round rim and top of shoulder; between handles, scale-pattern; below, broad and narrow bands.

**C 476.** JAR, similar. Ht.  $4\frac{3}{8}$  in. Similarly acquired (tomb 50). *Excavations in Cyprus*, p. 52.  
Slip and paint as last. Patterns exactly as last.

**C 477.** JAR, similar. Ht.  $5\frac{1}{2}$  in. From excavations at Maroni, 1897; tomb 5.  
Drab slip; dull red-brown paint, much worn. Small flat vertical handles; lip damaged. Paint on lip, neck, handles, and foot; on rim, band of spots; on shoulder, scale-pattern (no dots); below, groups of narrow bands, with one broad one in middle. Underneath the foot is the mark  painted in red.

**C 478.** JAR, similar. Ht.  $6\frac{1}{2}$  in. Similarly acquired.  
Drab slip; dull black paint, much worn. Handles as usual; lip chipped. **PLATE I.**  
Patterns as last, with spirals on stalks between handles in place of scale-pattern; below, broad and narrow bands.

### SQUAT THREE-HANDLED JARS, AND OTHER FORMS (C 479-500).

#### (1) JARS WITH CYLINDRICAL BODIES (C 479-492).

[Form 53; cf. *Myken. Vasen*, pl. xliv., Nos. 33, 34, and A 523-525.]

**C 479.** JAR. Ht. 3 in. 1863 (Pierides). Furtwaengler and Loeschke, *Myken. Vasen*, p. 30.  
Two small handles on shoulder, as C 489 ff. (one wanting). Clay greenish-drab, with fine polished slip; decoration in black glaze becoming almost purple in parts. The technique resembles that of Corinthian vases. On a level with the handles, a series of repetitions of **NNNN**; plain bands and thin lines.

**C 480.** JAR. Ht.  $3\frac{3}{4}$  in. 1876 (Cesnola). Furtwaengler and Loeschke, *Myken. Vasen*, p. 30. **PLATE I.**  
Three handles. Slip and paint as last, the latter much worn and faded. Bands on mouth, neck, and handles; on shoulder, narrow bands, and rows of loops **VVVVVV** between handles; round the body, three groups of narrow bands; underneath, five concentric rings.

**C 481.** JAR. Ht.  $3\frac{3}{4}$  in. From excavations at Enkomi, Cyprus (Turner Bequest, 1896; tomb 45). *Excavations in Cyprus*, p. 45, fig. 71, No. 946.

Pale buff slip; red-brown paint, worn in places. Rim chipped. Paint inside mouth and on handles; two rings on lip and band on neck; narrow bands on shoulder and chevrons between handles. Round the body, broad and narrow bands; on base, six fine rings.

- C 482. JAR. Ht. 3 in. Similarly acquired. *Excavations in Cyprus*, p. 45, fig. 71, No. 947.  
 Drab slip; dull brown paint, mostly worn away. Mouth and handles as last; on shoulder, oblique lines; round the body, narrow bands; traces of rings underneath.

- C 483. JAR. Ht. 2 $\frac{7}{8}$  in. Similarly acquired (tomb 66). *Excavations in Cyprus*, p. 36, fig. 64, No. 1015.

Slip and paint as last. Paint on neck and handles; on shoulder between handles, oblique lines; bands round body, underneath, spiral within a broad ring.

- C 484. JAR. Ht. 3 in. Similarly acquired. *Excavations in Cyprus*, p. 36, fig. 64, No. 1014.

Dull buff slip; red paint, much worn. Bands on lip, neck, and handles, and edges of body; shoulder as last; underneath, a spiral.

- C 485. JAR. Ht. 3 in. Similarly acquired. *Excavations in Cyprus*, p. 35, fig. 63, No. 1016.

Reddish-buff slip; red paint. Lip chipped and surface worn. Patterns as on last; underneath, concentric circles.

- C 486. JAR. Ht. 2 $\frac{5}{8}$  in. Similarly acquired. *Excavations in Cyprus*, p. 36, fig. 64, No. 1013.

Buff slip; dull brown paint, worn. Neck longer and shoulder broader and more sloping than usual. Paint on neck and handles; on shoulder, vertical parallel lines; on body, narrow bands; underneath, central spiral surrounded by rings.

- C 487. JAR. Ht. 3 $\frac{1}{2}$  in. Similarly acquired (tomb 67). *Excavations in Cyprus*, p. 37, fig. 65.

Three small vertical handles. Greenish-drab slip; black paint faded to greenish-brown. Paint on handles; rings round mouth and neck. On shoulder, rings all round, and between handles semicircle between vertical lines; round body, bands and rings; underneath foot, five concentric rings.



Fig. 170 = C 487.

- C 488. JAR. Ht. 3 $\frac{5}{8}$  in. Similarly acquired (tomb 10).

Reddish-buff slip; red paint. Rim damaged. Paint on inside of mouth, neck, and handles; rings on rim and top of shoulder; between handles, oblique lines and broad and narrow bands. Round the body, broad and narrow bands; underneath, groups of five concentric rings.

- C 489. JAR. Ht. 3 $\frac{5}{8}$  in. Similarly acquired (tomb 69). *Excavations in Cyprus*, p. 40, fig. 68.

Buff slip; black paint, worn. Two handles only (cf. C 479 and A 527). Bands on rim, neck, shoulder, and body; between the handles, zigzag pattern; underneath, three groups of concentric rings.



Fig. 171 = C 489.

- C 490.** JAR, similar. Ht.  $2\frac{7}{8}$  in. Similarly acquired (tomb 70). *Excavations in Cyprus*, p. 49, fig. 75, No. 1116.

Drab slip; paint black varying to red, much worn. Patterns as last; two groups of rings underneath; between handles, vertical lines.

- C 491.** JAR, similar. Ht.  $3\frac{1}{8}$  in. Similarly acquired (tomb 91). *Excavations in Cyprus*, p. 42, fig. 70.

Pinkish-drab slip; black paint varying to brown and red, surface worn and damaged. Patterns as on last.



Fig. 172 = C 491.

- C 492.** JAR, as before. Ht.  $3\frac{1}{2}$  in. From excavations at Klavdia, near Larnaka, 1899; tomb A. 14.

Buff slip; deep red paint. Two handles; bottom slightly convex; wide neck. Paint on neck, rim, and handles; on the shoulder, four fine rings and broad band; bands round body. Underneath, two groups of concentric rings.

## (2) FLAT JARS WITH SQUAT ROUNDED BODIES (C 493-498).

[Form 54; cf. *Myken. Vasen*, pl. xliv., No. 32, and A 529 ff.]

- C 493.** JAR. Ht.  $2\frac{1}{2}$  in. From excavations at Hala Sultan Tekké, Salt Lake, Larnaka, 1898.

PLATE I

Drab slip; lustrous dark brown paint. Variety of preceding type, with bulging sides and short neck; squat body with wide mouth, narrow rim, three small handles, and flat base. One handle broken; paint worn away in parts. Paint on mouth, neck, and handles; round the body, representation of waves (?), a band of paint with upper edge undulating; above this, bits of seaweed, and below, broad bands; underneath, concentric rings in pairs.

- C 494.** JAR, similar. Ht.  $3\frac{1}{4}$  in. Diam.  $6\frac{1}{2}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 69. *Excavations in Cyprus*, p. 40, fig. 68.

Buff slip; dark reddish-brown paint. Squat body with flat base, short neck and overhanging rim (mostly broken away); three small handles (two wanting). Paint on inside of lip; double band on neck. Between the handles, bits of seaweed, below which is a broad band with undulating upper edge, as on last; below, two bands, and underneath, concentric circles.



Fig. 173 = C 494.

- C 495.** JAR, as last. Ht.  $2\frac{1}{4}$  in. Similarly acquired (tomb 79). *Excavations in Cyprus*, p. 40, fig. 69.

Cream-coloured slip; red paint. Surface worn in parts; all the handles broken off. Rings on lip and band on neck; on body, four rings and groups of dots, below which are waves (?) as on last and a broad band; underneath, concentric rings.



Fig. 174 = C 495.

496. JAR, similar. Ht.  $2\frac{1}{2}$  in. Similarly acquired (tomb 83). *Excavations in Cyprus*, p. 48, fig. 74.



Fig. 175 = C 476.

Buff slip ; bright red paint. Handles all broken off ; base somewhat damaged. Paint on inside of lip, neck, and handles ; two narrow bands on shoulder ; on body, waves as last and two rings ; underneath, three rings.

497. JAR, similar. Diam.  $6\frac{1}{2}$  in. Similarly acquired (tomb 88).

Buff slip ; dark red paint. Repaired from fragments, but incomplete ; neck, one handle, and part of side wanting. Paint on handles and ring round base of neck ; round the body, representation of waves, with rows of strokes above.

498. JAR. Ht.  $1\frac{1}{2}$  in. From excavations at Kouklia (Old Paphos), 1899 ; found in a tomb on the path leading to Orides.

Form as preceding, but with two small side-handles. Buff slip ; red paint varying in tone but fairly lustrous. Round the body, broad and narrow bands ; red on lip and handles, and concentric circles on base.

### (3) MISCELLANEOUS FORMS.

499. JAR. Ht.  $3\frac{3}{8}$  in. From excavations at Enkomi (Turner Bequest), 1896 ; tomb 50.

Pinkish-drab slip ; dark brown paint. Globular body with small foot, short neck, and wide mouth, but no handle ; cf. *Myken. Vasen*, pl. 44, No. 107. Form distorted and surface damaged in places. Paint inside mouth and on foot ; round body, narrow bands.

500. SMALL AMPHORA. Ht.  $3\frac{1}{2}$  in. From excavations at Enkomi (Turner Bequest), 1896 ; tomb 83

Buff slip ; dull reddish-brown paint. Body somewhat squat, with small side-handles and high foot ; wide neck. Foot chipped. Paint on neck and foot ; bands round body.

### FALSE-NECKED JARS (C 501-560).

Three varieties (Forms 55, 57, 56) : (1) with spheroidal body on high stem ; (2) with spherical or spheroidal body on low foot ; (3) with flat body on low foot. The two former correspond to *Myken. Vasen*, pl. 44, Nos. 51 and 50. Cf. generally A 529 ff. from Ialysos.

#### (1) TYPE WITH HIGH STEM (C 501-518). Form 55.

501. FALSE-NECKED JAR. Ht. 18 in. From excavations at Curium (Turner Bequest), 895 ; tomb 50. *Excavations in Cyprus*, p. 74, fig. 128 ; Walters, *Ancient Pottery*, I., p. 269 ; *J.H.S.* XXXI, p. 113, fig. 4.

Made up from fragments and restored ; high stem. Thick coarse-grained clay, with buff slip ; black paint, varying to red. Probably an imported Cretan



fabric. Bands round spout and on handles; spiral on central disc; on shoulder, pattern of curving horizontal bands, with three bands all round below. On the body each side, a cuttle-fish, with eyes in outline and three large tentacles extending in loops each side. On each handle is incised  $\vdash$  (the Cypriote sign *ta*).

[Cf. Furtwaengler and Loeschcke, *Myken. Vasen*, pl. xiv., No. 88; *Gournia*, pl. x. 12; and *B.S.A.*, VI., p. 91.]

**C 502.** FALSE-NECKED JAR. Ht. 7 in. 1876 (Cesnola).


Pale buff slip; black paint. The ornament on the shoulder consists of short curved lines radiating from the centre; round the body, broad bands and thin lines. On the upper surface of the false neck, a spiral.



Fig. 176 = C 501.

**C 503.** FALSE-NECKED JAR. Ht. 7 in. Excavated by M. O.-Richter at Phoenikiais, Dali, 1884. Furtwaengler and Loeschcke, *Myken. Vasen*, p. 26.

Light buff slip; paint varying from red to dark brown, much worn and faded. Body pear-shaped, tapering to the foot and broad above. Repaired; spout and parts of body wanting. On closed mouth, concentric rings; paint on

handles and round base of neck; on the shoulder  pattern; on the body, broad bands and fine rings.

**C 504.** FALSE-NECKED JAR. Ht. 7 in. From excavations at Curium (Turner Bequest) 1895; tomb 30. *Excavations in Cyprus*, p. 72, fig. 124; Walters *Ancient Pottery*, I. pl. 15.

Buff slip; red paint. Made up from fragments and restored in parts; high foot. Paint on handles, spout, base of neck, and foot; on the closed mouth, concentric rings. On shoulder, chevrons and fine lines; round body, fine rings and broad bands.

**C 505.** FALSE-NECKED JAR, similar. Ht.  $7\frac{1}{2}$  in. Similarly acquired (tomb 37).

Buff slip; red paint, darker in places. Made up from fragments. Patterns as last, except spiral on closed mouth and vertical strokes in place of chevrons on shoulder.

**C 506.** FALSE-NECKED JAR. Ht.  $5\frac{3}{4}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 45. *Excavations in Cyprus*, p. 45, fig. 71.

Pale buff slip; red paint. Bands of paint on handle, spout, and foot, and rings on the closed mouth; on the shoulder, floral pattern four times; below, round body and stem, broad and narrow bands.



Fig. 177 = C 506.

- C 507. FALSE-NECKED JAR. Ht. 6 in. Similarly acquired (tomb 10).

Buff slip; dark red paint. Paint on handles and foot; bands on spout and at base of neck; on the closed mouth, disc within ring. On shoulder, wavy lines, horizontal on each side of spout, on the other side vertical; round the body, broad and narrow bands.

- C 508. FALSE-NECKED JAR. Ht.  $6\frac{1}{2}$  in. Similarly acquired (tomb 67).

Slip and paint as last. Globular body; ring round foot. Surface worn and scraped in parts. Patterns as last, with straight strokes in place of wavy lines.



- C 509. FALSE-NECKED JAR. Ht. 6 in. Similarly acquired (tomb 91). *Excavations in Cyprus*, p. 42, fig. 70.

Body in form of oblate spheroid. Buff slip; black paint, worn and turning to red. On the closed mouth, concentric circles; rings on spout and base of neck; paint on handles and foot. On the shoulder, pattern of chevrons and concentric semi-circles, with the chevrons alone on each side of spout; round the body, fine rings between bands, and rings round stem.



Fig. 178 = C 509.

- C 510. FALSE-NECKED JAR. Ht.  $4\frac{1}{4}$  in. From excavations at Maroni, 1897; tomb 1.


Buff slip; red paint. Flat body. Surface much scraped; edge of foot chipped. Paint on neck, handles, spout, and foot. On the shoulder, each side of spout, ; on the other side, ; below, groups of narrow bands.

- C 511. FALSE-NECKED JAR. Ht.  $6\frac{3}{8}$  in. Similarly acquired (tomb 15).

Slip and paint as last. Body not so flat as last, with convex top; foot damaged. Bands of paint round base of neck and spout, on handles and foot; on the closed mouth, disc and ring. On the shoulder, chevrons; round the body, broad and narrow bands.

- C 512. FALSE-NECKED JAR. Ht. 7 in. From excavations at Hala Sultan Tekké, Salt Lake, Larnaka, 1897; tomb 1.

Pale buff slip; red paint, much worn. Spout broken off. Paint on handles, base of neck and spout, and foot; on the closed mouth, concentric rings.

On shoulder,  patterns; on body, broad and narrow bands.

- C 513. FALSE-NECKED JAR, as last. Ht.  $3\frac{1}{4}$  in. Similarly acquired, 1898.

Slip and paint as last, the latter faded. Body somewhat flat, with low foot; rough work. Patterns as last, with bands on shoulder in place of ornaments; on closed mouth, as C 511.

- C 514.** FALSE-NECKED JAR. Ht.  $9\frac{1}{2}$  in. From excavations at Klavdia, near Larnaka, 1899; tomb 19.

Globular body on high foot. Buff slip; dark red paint. Made up from fragments; incomplete, especially in upper part (spout, neck, and one handle restored). Bands on handle; paint on foot; on shoulder, tendrils of plants, and two triangles of scale pattern, with wide bands below. On middle of body



Fig. 179a = C 514 (part).

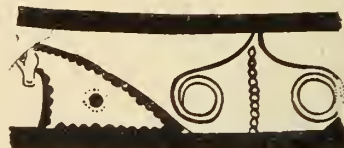



Fig. 179b = C 514 (part).

each side, heads and necks of two bulls confronted, in outline (see Fig. 179); in middle of neck, rosette of dots; between them, vertical band of dotted lozenges; between each pair (under the handles), a vertical chain with volute each side. Underneath the foot is painted in red .

- C 515.** FALSE-NECKED JAR. Ht.  $7\frac{1}{2}$  in. Similarly acquired (tomb 5).

Buff slip and red paint. Paint on handles, foot, and base of neck; bands round spout; on central disc, spiral. On shoulder, five conventional flowers; below, rows of broad bands and fine rings.

- C 516.** FALSE-NECKED JAR. Ht.  $6\frac{1}{2}$  in. Similarly acquired (tomb A. 1).

Body flatter than last. Buff slip; paint varying from red to black. Patterns as last, except on shoulder five groups of chevrons.

- C 517.** FALSE-NECKED JAR. Ht.  $5\frac{1}{4}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 45. *Excavations in Cyprus*, p. 45, fig. 71.

Buff slip; dull red paint varying to dark brown. Body flatter than usual, with slim handles and fairly high foot. Paint on handle and concentric rings on the closed mouth; bands round spout. On shoulder, each side of spout, chevrons between semicircles; on the other side, similar patterns. On the body, bands and fine lines; on foot, narrow bands, and concentric circles underneath.



Fig. 180 = C 517.

- C 518.** FALSE-NECKED JAR. Ht.  $5\frac{1}{4}$  in. Similarly acquired (tomb 48). *Excavations in Cyprus*, p. 48, fig. 73, No. 968.

Buff slip; black paint varying to dark red. Foot broader and heavier than usual; body as last. Paint on handles, spout, base of neck, and foot; concentric rings on the closed mouth; on shoulder, concentric semicircles; round the body, broad bands and fine rings.

(2) TYPE WITH GLOBULAR BODY ON LOW FOOT (C 519-546). Form 57.

C 519. FALSE-NECKED JAR. Ht.  $3\frac{7}{8}$  in. 1868 (Pierides).

Buff slip; dark red paint. The spout, which externally is of the normal size, is internally contracted to a diameter of only three millimetres. The ornament on the shoulder consists of a series of short strokes more or less radiating from the base of the false neck. Round the body, broad bands and thin lines.

C 520. FALSE-NECKED JAR. Ht.  $2\frac{1}{2}$  in. From excavations at Curium (Turner Bequest), 1895; tomb 55. *Excavations in Cyprus*, p. 72, fig. 124.

Buff slip; dark brown paint, varying to black and red. Surface chipped in places. Paint on handles, base of neck and spout, and foot; on the closed mouth, concentric rings. On shoulder, four conventional flowers; round body fine and broad rings.



Fig. 181 = C 520.



C 521. FALSE-NECKED JAR. Ht.  $3\frac{1}{2}$  in. Similarly acquired (tomb 57). *Excavations in Cyprus*, p. 72, fig. 124.

Pale buff slip; red paint. Surface worn in parts. Paint on handles, and base of spout and neck; round the body, broad and narrow bands.


C 522. FALSE-NECKED JAR. Ht.  $4\frac{1}{4}$  in. Similarly acquired (tomb 101).

Buff slip; lustrous red paint, varying nearly to black. Made up from fragments and restored; spout broken off. Paint on handles, base of neck and spout and foot; on the closed mouth, concentric rings. On the shoulder, sloping lines (thick); round the body, broad bands and fine rings.

C 523. FALSE-NECKED JAR. Ht.  $11\frac{1}{2}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 48. *Excavations in Cyprus*, p. 48, fig. 73, No. 967.

Form as A 659; wide spout. Light buff slip; paint varying from red to dark brown, much worn. Paint on handles, with concentric rings on top; bands round neck and spout; on shoulder and body, broad bands. On one handle is incised ; on the other, .

C 524. FALSE-NECKED JAR. Ht.  $4\frac{1}{4}$  in. Similarly acquired (tomb 45). *Excavations in Cyprus*, p. 45, fig. 71, No. 940.

Light buff slip; bright red paint. Cracked in places, but complete. On closed mouth, disc with ring round; rings round spout and base of neck, and paint on handle. On shoulder, five  patterns; below, bands and rings down to foot.



- C 525.** FALSE-NECKED JAR. Ht.  $3\frac{5}{8}$  in. Similarly acquired. *Excavations in Cyprus*, p. 45, fig. 71, No. 941.

Light buff slip; dark red paint. Surface in bad condition and chipped in places. Handle and neck as last; on shoulder, five groups of chevrons; round body, three rings between bands, occurring three times.

- C 526.** FALSE-NECKED JAR. Ht.  $3\frac{5}{8}$  in. Similarly acquired. *Excavations in Cyprus*, p. 45, fig. 71.

Buff slip; black paint. Surface on one side much damaged. Handle and neck as before; on shoulder,  $\Lambda\Lambda\Lambda\Lambda$  pattern on one side, and chevrons irregularly arranged on each side of spout; round body and foot, fine rings between broad bands.



Fig. 182 = C 526.

- C 527.** FALSE-NECKED JAR. Ht. 4 in. Similarly acquired. *Excavations in Cyprus*, p. 45, fig. 71, No. 942.

Buff slip; bright red paint, varying to a brownish tone. Surface worn. Patterns as last; on shoulder, row of short thick strokes; round body and foot, broad and narrow bands.

- C 528.** FALSE-NECKED JAR. Ht.  $7\frac{7}{8}$  in. Similarly acquired (tomb 66). *Excavations in Cyprus*, p. 36, fig. 64.

Buff slip; bright red paint. Repaired from fragments; parts wanting, including one handle; neck damaged. Paint on spout, neck, and handles; on the closed mouth, concentric rings. On shoulder, band of chevrons; below, broad and narrow bands and groups of vertical lines bounded by narrow triangles. Round body, broad and narrow bands.



Fig. 183 = C 528.

- C 529.** FALSE-NECKED JAR. Ht. 4 in. Similarly acquired. *Excavations in Cyprus*, p. 36, fig. 64, No. 1011.

Buff slip; dark brown paint. One side much damaged.

Patterns as last; on shoulder, chevrons each side of spout, and on the opposite side, parallel strokes and row of dots.

- C 530.** FALSE-NECKED JAR. Ht.  $5\frac{1}{2}$  in. Similarly acquired (tomb 67). *Excavations in Cyprus*, p. 37, fig. 65.

Pale red slip; red paint. Top of handle chipped and spout damaged. Bands on handle and spout; concentric rings on the closed mouth; on the neck, chevrons, and rings at base. On shoulder, oval markings between curved hatched lines; round body, broad and narrow bands.



Fig. 184 = C 530.

- C 531.** FALSE-NECKED JAR. Ht. 4 in. Similarly acquired (tomb 70). *Excavations in Cyprus*, p. 49, fig. 75, No. 1115.

Buff slip; paint varying from dark red to black. Handle, spout and closed mouth, as the last; ring round base of neck; on shoulder, rows of

short strokes; round the body, rings between wide bands, and two bands round foot.

- C 532. FALSE-NECKED JAR. Ht.  $4\frac{1}{2}$  in. Similarly acquired (tomb 79). *Excavations in Cyprus*, p. 40, fig. 69.

Buff slip; lustrous black paint, varying to dark red and worn in parts. Very carefully executed. On closed mouth concentric rings; paint on handles; rings on neck and spout. On shoulder, five conventional flowers; round body, two groups of fine rings between broad bands, and between them a band of pattern (see Fig. 185 and cf. C 537); round the foot, rings between bands as before, and underneath it six concentric rings.



Fig. 185 = C 532.

- C 533. FALSE-NECKED JAR. Ht.  $3\frac{1}{2}$  in. Similarly acquired (tomb 83). *Excavations in Cyprus*, p. 48, fig. 74, No. 1160.

Reddish-buff slip; lustrous red paint. On closed mouth concentric rings; paint on handles and spout. On the shoulder, four conventional flowers; below, broad and narrow rings, and the same round lower part of body.

- C 534. FALSE-NECKED JAR. Ht.  $3\frac{1}{4}$  in. Similarly acquired.

Drab slip; lustrous dark red paint. Patterns as before, except groups of oblique lines on shoulder.

- C 535. FALSE-NECKED JAR. Ht.  $3\frac{7}{8}$  in. Similarly acquired.

Buff slip; paint as last. Patterns as before, with four enclosed chevrons (cf. C 524) on shoulder.

- C 536. FALSE-NECKED JAR. Ht.  $4\frac{5}{8}$  in. Similarly acquired (tomb 84). *Excavations in Cyprus*, p. 38, fig. 66, No. 1181.

Buff slip; black paint, much worn. Paint on handle, neck, and spout, with disc on closed mouth; round body and foot, broad and narrow bands and fine rings.

- C 537. FALSE-NECKED JAR. Ht.  $5\frac{1}{4}$  in. Similarly acquired (tomb 84). *Excavations in Cyprus*, p. 38, fig. 66; *Journ. R. Inst. Brit. Archit.*, 3rd Ser. VII. No. 2, p. 25.

Buff slip; lustrous red paint varying to black. Top of false neck damaged. Paint on handles and spout; concentric circles on the closed mouth. On the shoulder, conventional flowers, five times (cf. C 541); round the body, broad bands and chain of dotted lozenges (cf. C 532); below, band of fine lines between broad bands, repeated round base.



Fig. 186 = C 537.

- C 538. FALSE-NECKED JAR. Ht.  $3\frac{3}{4}$  in. Similarly acquired (tomb 88). *Excavations in Cyprus*, p. 34, fig. 62, No. 1219.

Buff slip; black paint varying to red. Bands on spout, neck and handles; disc on closed mouth. On shoulder, chevron patterns; on the body, fine rings and broad bands.

**C 539.** FALSE-NECKED JAR. Ht.  $3\frac{3}{4}$  in. Similarly acquired.  
Buff slip; black paint, worn in parts. Patterns as last but no chevrons on shoulder.

**C 540.** FALSE-NECKED JAR. Ht.  $4\frac{1}{8}$  in. Similarly acquired.  
Pale buff slip; paint dark brown varying to black, much worn. Paint as last; on shoulder, two rows of short thick strokes; round body, broad and narrow bands.

**C 541.** FALSE-NECKED JAR. Ht.  $4\frac{1}{2}$  in. Similarly acquired (tomb 91).  
*Excavations in Cyprus*, p. 42, fig. 70.

Buff slip; black paint, turning to red. Paint on handles, base of neck, and spout; on the closed mouth, concentric rings. On the shoulder, four conventional flowers (cf. C 537); round the body, broad bands and fine lines; round and under the foot, narrow rings.



Fig. 187 = C 541.

**C 542.** FALSE-NECKED JAR. Ht.  $4\frac{1}{2}$  in. Similarly acquired. *Excavations in Cyprus*, p. 42, fig. 70.

Pale buff slip; dark red paint. Surface much worn and scraped. Paint as last; disc on closed mouth; round shoulder, irregular patches of parallel curved lines; round body, broad and narrow bands.



Fig. 188 = C 542.

**C 543.** FALSE-NECKED JAR. Ht.  $3\frac{3}{4}$  in. Similarly acquired. *Excavations in Cyprus*, p. 42, fig. 70, No. 1273.

Buff slip; bright red paint. Surface much damaged. Patterns as last; on shoulder, groups of chevrons.


**C 544.** FALSE-NECKED JAR. Ht.  $3\frac{3}{8}$  in. Similarly acquired (no tomb-number).

Pale buff slip; black paint varying to red. Patterns as before; on shoulder, parallel curved lines.

**C 545.** FALSE-NECKED JAR. Ht.  $3\frac{1}{2}$  in. From excavations at Maroni, Cyprus, 1897; tomb 15.

Pale buff slip; black paint. Very low foot. Bands of paint on handles and round base of spout and neck; on the closed mouth, concentric rings. On the body and foot, broad and narrow bands.

**C 546.** FALSE-NECKED JAR. Ht.  $4\frac{1}{4}$  in. From excavations at Hala Sultan Tekké, Salt Lake, Larnaka, Cyprus, 1898. PLATE II

Buff slip; lustrous black paint thinned out in parts to red. Paint on handles, top and bottom of neck, and spout; fine spiral on the closed mouth. On the shoulder, five conventional flowers; round body, two groups of fine and broad rings with a chain of lattice-lozenges  between; underneath the foot, concentric rings.

## (3) TYPE WITH FLAT BODY (C 547-559). Form 56.

- C 547. FALSE-NECKED JAR. Ht.  $2\frac{5}{8}$  in. From excavations at Enkomi, Cyprus (Turner Bequest), 1896; tomb 12. *Excavations in Cyprus*, p. 39, fig. 67, No. 848.

Drab slip; dark brown paint, worn. Spout broken. Paint on handles, neck, and spout; concentric rings on closed mouth. On the shoulder, five dotted rings; round the body and foot, broad and narrow bands.

- C 548. FALSE-NECKED JAR. Ht.  $3\frac{1}{2}$  in. Similarly acquired.

Drab slip; black paint varying to red, mostly worn away. Repaired; spout broken off.

Paint on handles and base of neck; round body and foot, fine lines and broad bands.

- C 549. FALSE-NECKED JAR. Ht.  $3\frac{7}{8}$  in. Similarly acquired (tomb 48). *Excavations in Cyprus*, p. 48, fig. 73, No. 970.

Body very flat; slim handles. Buff slip; black paint turning to red. The foot is only roughly flattened, and has no base-ring. Ring on closed mouth and stripes down handle; bands round neck. On shoulder, each side of spout,

parallel strokes; on the other side, groups of concentric semicircles



Round the body, eight narrow bands; on the foot, rude spiral within a circle.

- C 550. FALSE-NECKED JAR. Ht.  $4\frac{1}{4}$  in. Similarly acquired. *Excavations in Cyprus* p. 48, fig. 73, No. 969.

Buff slip; black paint.

Paint on handles and spout; on shoulder, pattern of



; round body, narrow bands and fine rings.

- C 551. FALSE-NECKED JAR. Ht.  $3\frac{1}{2}$  in. Similarly acquired (tomb 53). *Excavations in Cyprus*, p. 6, fig. 6.

Drab slip; dull brown paint, much worn. Form as last. Paint on handles, spout, and neck; on the closed mouth, disc and ring. On shoulder, each side of spout, two chains of loops; on the other side, similar patterns with wavy lines between; round body, broad bands and fine rings; underneath foot, concentric rings.

- C 552. FALSE-NECKED JAR. Ht.  $3\frac{1}{2}$  in. Similarly acquired (tomb 66). *Excavations in Cyprus*, p. 36, fig. 64, No. 1010.

Reddish-buff slip; red paint. Surface encrusted and worn in parts. On closed mouth, concentric rings; paint on handles; rings on spout and base of neck. Round shoulder, six rings between bands; round body, four rings between bands, and band round foot.




- C 553.** FALSE-NECKED JAR. Ht.  $3\frac{3}{4}$  in. Similarly acquired. *Excavations in Cyprus*, p. 35, fig. 63, No. 1012.

Drab slip; dull brown paint, much worn. Mouth, handles, neck, and spout as last. On shoulder, row of short thick strokes; round body and foot, broad bands and fine rings.

- C 554.** FALSE-NECKED JAR. Ht.  $3\frac{3}{4}$  in. Similarly acquired (tomb 79). *Excavations in Cyprus*, p. 40, fig. 69, No. 1136. PLATE I

Pale pinkish-buff slip; bright red paint. Form as before; top of closed mouth slightly conical. Surface on one side scraped and broken. Paint on handle, neck, and spout; on shoulder, rosettes of dots. Round body and foot, broad bands and fine rings; underneath foot, concentric rings.

- C 555.** FALSE-NECKED JAR. Ht.  $3\frac{1}{4}$  in. Similarly acquired (tomb 83). *Excavations in Cyprus*, p. 48, fig. 74, No. 1162.

Light buff slip; black paint varying to red and thinned out in parts. Paint on handles and spout; concentric rings on the closed mouth. On the shoulder, four conventional flowers; on body, narrow bands. Underneath the foot is painted in red .

- C 556.** FALSE-NECKED JAR. Ht.  $3\frac{1}{2}$  in. Similarly acquired (tomb 88). *Excavations in Cyprus*, p. 34, fig. 62; *Journ. Anthropol. Inst.*, N. S. III. (1900), p. 208.

Buff slip; dark red paint. Surface damaged. Paint on handles, spout, and base of neck; concentric circles on the closed mouth. On shoulder, floral patterns; below, bands and rings of varying widths.



Fig. 189 = C 556.

- C 557.** FALSE-NECKED JAR. Ht. 3 in. Similarly acquired. *Excavations in Cyprus*, p. 34, fig. 62.

Paint lighter than last. Patterns as last, with disc and ring on closed mouth, and two rows of shells on shoulder.



Fig. 190 = C 557.

- C 558.** FALSE-NECKED JAR. Ht.  $3\frac{7}{8}$  in. Similarly acquired (tomb 91). *Excavations in Cyprus*, p. 42, fig. 70, No. 1274.

Form as before. Buff slip; dull brownish-red paint. Surface scraped and paint worn. Paint on handles, base of neck, and spout; disc on closed mouth.

On shoulder, patterns of ; round body, broad and narrow bands.

- C 559.** FALSE-NECKED JAR. Ht.  $3\frac{3}{4}$  in. Similarly acquired (tomb 93).

Greenish-drab slip; dark brown paint, worn. Foot damaged. Paint as last; on the shoulder, groups of curved lines; round body, broad bands and fine rings.

- C 560. FALSE-NECKED JAR with cylindrical body. Ht.  $6\frac{1}{4}$  in. Diam. 7 in. From excavations at Hala Sultan Tekké, Salt Lake, Larnaka, 1897 (tomb 8).

Pale buff slip; dark brown paint with opaque white accessories. Body cylindrical, concave in outline, with broad foot; the top slightly convex, with spout and handles like a false amphora, the latter being triple. On handles, neck, and spout, fine lines in thinned-out paint; on top of body, four conventional flowers, within a border of (1) scrolls in white on a brown band; (2) five fine rings; (3) chain of rings in white on brown band; (4) band of zigzags in brown. Round the body, broad band above, and fine and broad rings below; between these, vertical chain-patterns, and zigzag lines alternating in varying order. Underneath the foot, concentric rings.



Fig. 191 = C 560.

### TWO-HANDLED FLASKS (C 561-574).

- (1) LENTOID TYPE (C 561-570); cf. *Myken. Vasen*, pl. 44, No. 72, and A 546-549.

- C 561. TWO-HANDLED LENTOID FLASK. Form 59. Ht.  $6\frac{1}{2}$  in. From Phoenixkiais (Dali); excavated by M. O.-Richter, 1884. O.-Richter, *Kypros, Bible, and Homer*, pls. 152, 8 and 216, 24; Furtwaengler and Loeschcke, *Myken. Vasen*, p. 25. Found in the same tomb with C 273.

PLATE III.

Reddish-drab clay; slip of same colour; decoration in black, turning to red. One handle and fragments of one side wanting. Below each handle is a vertical strip of running spirals, dividing the spherical body into halves; each face of the vase is decorated with a large series of concentric circles.

- C 562. FLASK, similar. Form 60. Ht. 9 in. 1876 (Cesnola). Furtwaengler and Loeschcke, *Myken. Vasen*, p. 27, No. 92.

Clay reddish-brown, somewhat coarse, with frequent flaws from bad levigation; smooth polished slip; decoration in black glaze colour, which has changed throughout to deep red. At the junction of the neck with the body is a small raised moulding. The body is decorated on each side with a series of concentric circles, the innermost circle enclosing a pattern of two straight lines forming diameters at right angles, between which in each segment of the circle are groups of right angles enclosing one another. The space below and beside each handle is divided in four by pairs of horizontal lines with dots on their inner edges, and in each space is a leaf-shaped ornament. On each side of the neck is a set of four curved strokes.

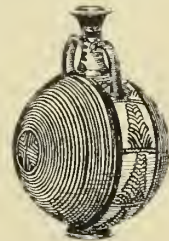


Fig. 192 = C 562.

- C 563.** TWO-HANDLED FLASK. Form 60. Ht. 16 in. From excavations at Maroni, 1897; tomb 18.

Body nearly spherical, but somewhat flattened at sides; short neck with overhanging lip, and foot of similar outline. Buff slip; dark red paint, varying to black and thinned out in parts. Repaired from fragments, but practically complete. Paint on mouth, upper part of neck, handles, and foot; band round base of neck. On either face, within concentric vertical rings, a wheel-pattern surrounded by a ring of dots, and a band of leaves; underneath each handle, a vertical band of pattern.

[Cf. two fragments from Crete in the Louvre.]

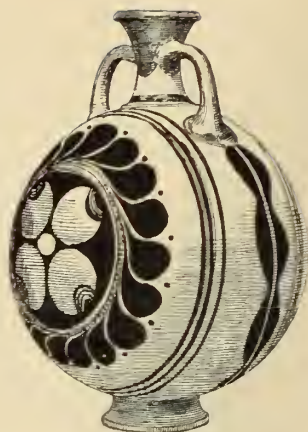


Fig. 193 = C 563.

- C 564.** TWO-HANDLED FLASK. Form 60. Ht. 7½ in. From excavations at Enkomi (Turner Bequest), 1896; tomb 37. *Excavations in Cyprus*, p. 6, fig. 6, and p. 44.

Buff slip; red and dark brown paint; surface much worn and scraped. Body as last; narrow neck with lip and moulded ring at base; small foot, chipped. Bands of paint on neck, mouth, handles, and foot; on the body each side, fine concentric circles with broader bands at intervals; between these, vertical rows of chevrons between dots.



Fig. 194 = C 564.

- C 565.** TWO-HANDLED FLASK. Form 59. Ht. 5¾ in. Similarly acquired (tomb 45). *Excavations in Cyprus*, p. 45, fig. 71.


Pinkish-drab slip; red paint. Globular body; short neck with flat lip; handles nearly rectangular. Paint on neck, lip, and handles; under the handles, short horizontal strokes; on each side, vertical concentric circles within a broad ring.



Fig. 195 = C 565.

- C 566.** FLASK, similar. Form 59. Ht. 4½ in. Similarly acquired. *Excavations in Cyprus*, p. 45, fig. 71, No. 949.

Buff slip; reddish-brown paint. Narrow neck; small mouth and foot. In bad condition; surface damaged and paint worn in places. On each face of body, fine concentric circles, with solid centre and broad outer ring

(also on one face an inner ring); down the sides,  patterns.

- C 567.** TWO-HANDLED FLASK. Form 60. Ht. 6½ in. Similarly acquired (tomb 88). *Excavations in Cyprus*, p. 34, fig. 62.

Pale red polished slip; lustrous red paint. Globular body; narrow neck with spreading lip; small handles. Paint on upper part of neck, inside mouth, and on handles; short strokes and broad band on lower part of neck. On the



Fig. 196 = C 567.

shoulder each side, groups of wavy lines and semicircles; below, narrow bands between broad ones.

- C 568. TWO-HANDLED FLASK. Form 59. Ht. 6 in. Similarly acquired (tomb 69). *Excavations in Cyprus*, p. 40, fig. 68; *Journ. R. Inst. Brit. Archit.*, 3rd Ser. vii. No. 2, p. 25.

Buff slip; lustrous red paint. Spherical body; short neck and small flat handles. Surface much damaged in parts and one handle injured. Paint on handles and bands on neck; below the handles, curved strokes. On each face, a series of concentric circles in groups of four or five, with central disc and wide outer band; ring round base.

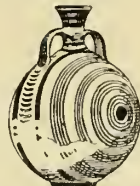


Fig. 197 = C 568.

- C 569. TWO-HANDLED FLASK. Form 59. Ht.  $4\frac{1}{8}$  in. Similarly acquired (tomb 83).

Drab slip; dull black paint. Globular body; long neck; handles higher than usual. Surface much worn in parts. Paint on handles, base of neck, and foot; on rim, narrow rings. Below the handles, semicircular markings and rows of chevrons; on each face of the vase, fine concentric rings.

- C 570. TWO-HANDLED FLASK. Form 60. Ht.  $5\frac{1}{8}$  in. From excavations at Klavdia, near Larnaka, 1899; tomb A. 12.

Globular body with narrow neck and small foot. Buff slip; dark red paint. Paint on handles, foot, and top and base of neck; on the body each side, concentric rings in three groups, with outer wide band.

- (2) TYPE WITH FLATTENED BODY (C 571-574). Form 58; cf. *Myken. Vasen*, pl. 44, No. 73.

- C 571. TWO-HANDLED FLASK. Ht.  $4\frac{3}{8}$  in. From excavations at Curium (Turner Bequest), 1895; tomb 31. *Excavations in Cyprus*, p. 72, fig. 124.

Body in form of oblate spheroid (like a false-necked jar); narrow neck with plain mouth; handles set square. Buff slip; black paint varying to red, worn in places. Bands on rim, neck, and handles; round body and foot, bands and rings of varying width.

- C 572. TWO-HANDLED FLASK, similar. Ht.  $3\frac{5}{8}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 88. *Excavations in Cyprus*, p. 34, fig. 62, No. 1222.

Buff slip; red paint. Surface worn. Wide mouth. Bands on handles and round neck; on body, six broad bands.

- C 573. FLASK, similar. Cf. Form 57. Ht.  $3\frac{5}{8}$  in. Similarly acquired (tomb 17).

Light buff slip; dark red paint. Mouth broken off and side damaged. Bands on handle and neck; on shoulder each side, pattern of curved lines as C 503; on body, broad and narrow bands.



- C 574.** TWO-HANDLED FLASK, similar. Ht.  $3\frac{1}{4}$  in. From excavations at Hala Sultan Tekké, Salt Lake, Larnaka, 1898.

Greenish-drab slip; brown paint, much worn. Narrow mouth. Paint on lip, handles, and base of neck; on shoulder and body, fine lines between broad bands; band round foot.

### JUGS (C 575-600).

- C 575.** PROCHOOS. Form 61. Ht.  $9\frac{3}{8}$  in. From excavations at Hala Sultan Tekké, Salt Lake, Larnaka, 1897; tomb 4.

Buff slip; lustrous dark red paint. Lower part of body straight, narrowing to base; trefoil lip; well modelled. Paint on lip and handle, and two bands round neck; on outside of lip, two rings as if to represent eyes. On shoulder, fore-parts of three oxen, two confronted, with horns crossed; they are conventionally drawn in outline, the bodies marked with lattice-lozenges and other patterns. Round the body, broad bands.



Fig. 198 = C 575.

- C 576.** PROCHOOS, as last. Form 61. Ht.  $10\frac{1}{2}$  in. Similarly acquired.

Paint nearly black. Repaired and restored (about one-third). Designs as last; the bodies of the oxen are bordered with double engraved lines.

- C 577.** PROCHOOS, similar. Form 61. Ht. 5 in. From excavations at Enkomi (Turner Bequest), 1896; tomb 88. *Excavations in Cyprus*, p. 34, fig. 62.

Paint much worn. On shoulder, large bird to r., between two bulls' heads, all in outline; the rest as before.



Fig. 199 = C 577.

- C 578.** OINOCHOE. Form 62. Ht.  $10\frac{1}{2}$  in. From excavations at Hala Sultan Tekké, Salt Lake, Larnaka, 1898.

Form as A 586 ff. and *Myken. Vasen*, pl. 44, No. 59; body somewhat squat; slim neck with moulded ring at base; trough-shaped mouth with circular lip; flat-ridged handle with knob at base. Buff slip; red paint. Paint on mouth and handle; bars on under-side of spout, and rings round neck; two broad bands round foot. Round upper part of body, four aquatic plants with spiral tendrils (Fig. 200); under the handle, irregular panels of parallel lines.



Fig. 200 = C 587 part).

- C 579. OINOCHOE. Form 62. Ht.  $12\frac{1}{8}$  in. From excavations at Maroni, 1897; tomb 5.

Body bulging above and tapering below; cylindrical neck with plain lip, one side of which is cut half-way down, so as to form a sort of trefoil mouth; handle as last with raised ridge (pierced) at base. Buff slip; dark red paint. Paint on neck, mouth, handle, and foot; at base of neck, two rows of dots alternating with two bands. Round the body, twisted strips of seaweed, four narrow alternating with single broad strips; band round stem.

- C 580. OINOCHOE. Form 62. Ht.  $11\frac{1}{2}$  in. From excavations at Klavdia, near Larnaka, 1899; tomb A. 19.

Form as last, with plain flat handle. Buff slip; dark red paint, worn in parts. Repaired and restored (including handle); nearly one half wanting. Paint on foot; bands round neck; on body, strips of sea-weed as on last, with broad band below.

- C 581. OINOCHOE. Form 63. Ht.  $9\frac{1}{8}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 66. *Excavations in Cyprus*, p. 35, fig. 63.

Buff slip; lustrous red paint, varying to black. Form as *Myken. Vasen*, pl. 44, No. 58; globular body with foot; narrow neck, with plain rim. Surface scraped and discoloured. Paint on handle and fine rings inside lip; on shoulder, wide band and scale pattern; below, wide bands.



Fig. 201 = C 581.

- C 582. OINOCHOE, similar. Form 63. Ht.  $6\frac{1}{2}$  in. Similarly acquired. *Excavations in Cyprus*, p. 36, fig. 64.

Pale buff slip; dark brown paint, dull and worn in parts. Neck wider than last. Paint on rim and handle; band at base of neck; round body, three wide bands, above which are a row of double semicircles and arrow-head ornaments.



Fig. 202 = C 582.

- C 583. OINOCHOE, as last. Form 63. Ht.  $6\frac{1}{2}$  in. Similarly acquired (tomb 91). *Excavations in Cyprus*, p. 42, fig. 70.

Buff slip; dark red paint. Much damaged and repaired. Bands on rim, base of neck, and handle, and four on lower part of body; on shoulder, three birds to r., pecking the ground, drawn in outline, with vertical wavy lines on bodies.



Fig. 203 = C 583.

- C 584. JUG. Form 64. Ht.  $4\frac{1}{2}$  in. Similarly acquired (tomb 48). *Excavations in Cyprus*, p. 48, fig. 73.

Pale buff slip; dull thin reddish paint. Globular body; short wide neck with trefoil lip; flat handle. Paint on rim and handle and band round base of neck; on shoulder, chevrons; below, wide and narrow bands.



Fig. 204 = C 584.

- C 585.** JUG, similar. Form 64. Ht.  $4\frac{7}{8}$  in. Similarly acquired (tomb 69). *Excavations in Cyprus*, p. 40, fig. 68.

Buff slip; dull black paint, varying to yellow. Form as last; lip damaged. Bands on handle, lip, and base of neck; on the shoulder, a row of groups of curved lines; below, broad bands and narrow or fine rings.



Fig. 205 = C 585.

- C 586.** JUG. Form 64. Ht.  $3\frac{7}{8}$  in. Similarly acquired (tomb 45). *Excavations in Cyprus*, p. 45, fig. 71, No. 950.

Buff slip; paint varying from red to black. Body somewhat squat, with foot; short neck widening out to a plain rim. Surface worn in parts. Bands on inside of mouth, base of neck, and handle; on shoulder, row of thick strokes and four narrow bands; four narrow bands round base.

- C 587.** JUG. Form 64. Ht.  $3\frac{1}{2}$  in. Similarly acquired (tomb 91). *Excavations in Cyprus*, p. 42, fig. 70, No. 1279.

Buff slip; black paint. Body rather squat; plain lip (chipped). Paint on handle and rim, and band at base of neck; round the body, broad and narrow bands and fine rings; band round foot.

- C 588.** JUG, similar. Form 64. Ht.  $3\frac{5}{8}$  in. Similarly acquired (tomb 60).

Buff slip; dark red paint. Bands on rim, handle, base of neck, and foot; round the body, broad bands and fine rings.

- C 589.** JUG. Form 64. Ht.  $3\frac{7}{8}$  in. Similarly acquired (tomb 83).

Reddish-buff slip; lustrous red paint. Body spheroidal, like a false-necked jar; wide neck with plain lip. Damaged, but complete. Paint on lip, handle, base of neck, and foot; on the shoulder, row of sloping lines; below, wide and narrow bands.

- C 590.** JUG, similar. Form 64. Ht.  $3\frac{7}{8}$  in. Similarly acquired.

Pale buff slip; black paint varying to red or thinned out to yellow.

Patterns as on last, except on shoulder, where are four



designs.

- C 591.** JUG, as last. Form 64. Ht.  $4\frac{1}{8}$  in. From excavations at Curium (Turner Bequest, 1895; **PLATE I** tomb 89. *Excavations in Cyprus*, p. 72, fig. 124.

Flat handle. Buff slip; deep red paint varying nearly to black. Repaired and restored. Paint on handle; rings on rim and base of neck. Round the body and foot, bands and rings of varying width.

- C 592.** JUG. Form 65. Ht.  $3\frac{1}{4}$  in. From excavations at Enkomi (Turner Bequest, 1896; tomb 66. *Excavations in Cyprus*, p. 36, fig. 64, No. 1035.

Squat body with small foot; straight neck with trough-shaped mouth; flat handle. Light red slip; dark red paint. Paint on handle and foot; bands

round neck ; round shoulder, row of oblique lines between rings ; round lower part of body and foot, narrow bands.

- C 593. JUG. Form 65. Ht.  $4\frac{1}{8}$  in. From excavations at Curium (Turner Bequest), 1895 ; tomb 57. *Excavations in Cyprus*, p. 72, fig. 124.

Buff slip ; red paint, darker in places. Body rather flat, with high foot (chipped) ; short beak-shaped mouth. Paint on lip, handle, and foot ; two bands round neck ; on shoulder, row of short broad strokes ; round the body, broad and fine rings.

- C 594. JUG. Form 65 (nearly). Ht.  $2\frac{3}{4}$  in. Similarly acquired ; tomb 109. *Excavations in Cyprus*, p. 72, fig. 124.

Buff slip, lustrous dark red paint. Trough-shaped mouth ; squat body with low foot. Paint on mouth, base of neck, handle, and foot ; on the shoulder, oblique strokes ; below, fine and broad rings.

- C 595. JUG, similar. Ht.  $2\frac{1}{2}$  in. From excavations at Maroni, 1897 ; tomb 14.

Form as last. Slip mostly worn away ; dull black paint, varying to red. Narrow bands round neck and body.

- C 596. JUG. Form 64. Ht.  $3\frac{3}{4}$  in. From excavations at Maroni, 1897 ; tomb 15.

Flat handle and plain mouth, the latter damaged. Pale buff slip ; light red paint. Diagonal bars on handle ; bands round inside of mouth and base of neck ; round the body, broad and narrow bands.

- C 597. JUG, similar. Form 64. Ht.  $2\frac{1}{2}$  in. From excavations at Curium (Turner Bequest), 1895 ; tomb 48.

Dull black paint, varying to red. Form as last ; handle wanting. Paint on lip and handle ; seven narrow bands on body.

- C 598. JUG, similar. Form as C 594. Similarly acquired (tomb 57).

Red clay with buff slip ; bright red paint. Handle and mouth wanting ; surface somewhat worn. Paint on mouth ; broad band round base of neck ; round body, broad bands alternating with groups of fine rings.

- C 599. JUG. Form 64 (nearly). Ht.  $4\frac{3}{4}$  in. From excavations at Enkomi (Turner Bequest), 1896 ; tomb 69 ; *Excavations in Cyprus*, p. 40, fig. 68.

Buff slip ; red paint, much worn. Globular body, tapering towards base ; plain lip and flat handle. Paint on neck and foot, and bars on handle ; on the body, double band of crescent-shaped markings ; below, narrow bands.



Fig. 206 = C 599.

[Cf. *Excavations at Phylakopi*, pl. xxv., figs. 10, 11.]



- C 600.** JUG, with three handles. Ht.  $6\frac{1}{2}$  in. From excavations at Enkomi (Turner Bequest), 1896 (no tomb-number). *Excavations in Cyprus*, p. 6, fig. 6.

Buff slip; red paint with buff laid on in places; worn in parts. The form is a variety of the false-necked jar, with pear-shaped body and high stem, narrow neck, spout, and handles with sharp angles; cf. *Myken. Vasen*, pl. 44, No. 55, and A 583 from Ialysos. Paint on handles and foot, and bands on neck; on the shoulder, five plants in form of ivy-leaf surrounded by row of short strokes. On the body, broad and fine rings; on one of the former, transverse lines in buff at intervals.



Fig. 207 = C 600.

### FUNNEL-SHAPED VASES (C 601-606).

[Cf. *Myken. Vasen*, pl. xlv., No. 70, and A 601 from Ialysos.]

- C 601.** FUNNEL-SHAPED VASE. Form 66. Ht. 13 in. From excavations at Curium (Turner Bequest), 1895; tomb 28. *Excavations in Cyprus*, p. 72, fig. 124.

Pale buff slip: paint varying from red to black. Vertical loop-handle on rim, which is flat; small opening at lower end. Complete, but repaired. Bands of paint on handle and markings on edge of rim; round the top and bottom of the vase, broad and fine rings. Round the body six murex-shells, much elongated.



Fig. 208  
= C 601.

- C 602.** FUNNEL-SHAPED VASE. Form 66 (nearly). Ht.  $12\frac{5}{8}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 53. *Excavations in Cyprus*, p. 6, fig. 6.

Buff slip; dark red paint. Top and base wanting, with handle. Round the upper part, a thick hollow ring, to which have been attached a handle and four spouts or small vases, one wanting, the others much broken. On the ring, a band of chain-pattern, with wide band below; round the body, six murex-shells, above and below which are wide and narrow bands.



Fig. 209  
= C 602.

- C 603.** FUNNEL-SHAPED VASE. Form 66. Ht.  $7\frac{5}{8}$  in. Similarly acquired (tomb 69). *Excavations in Cyprus*, p. 40, fig. 68; *Journ. R. Inst. Brit. Archit.*, 3rd Ser. vii. No. 2, p. 25.

Buff slip; bright red paint. Ring-handle on rim; blunt-ended base, pierced with hole. Paint on handle and base; on the rim, a row of spots, below which on the outside are a broad ring and two fine ones; above the base also broad and fine rings. On the body, cuttle-fish with two tentacles on each side, filling up the space.



Fig. 210  
= C 603.

- C 604. FUNNEL-SHAPED VASE. Form 66. Ht.  $9\frac{1}{8}$  in. Similarly acquired (tomb 70). *Excavations in Cyprus*, p. 49, fig. 75; *Journ. R. Inst. Brit. Archit.*, 3rd Ser. vii. No. 5, p. 25.

Buff slip; paint red to black, worn in parts. Small hole in base. Repaired; part of top wanting; in bad condition, the shape distorted in the firing. Paint on rim, with tongue-shaped markings inside; base painted red with broad and fine rings above. Round the top, frieze of murex-shells placed obliquely; below, wide and narrow rings; lower down, a much-conventionalised octopus (?) and five murex-shells.



Fig. 211 = C 604.

- C 605. PART OF FUNNEL-SHAPED VASE. Ht.  $10\frac{1}{4}$  in. Similarly acquired (tomb 34). *Excavations in Cyprus*, p. 51.

Buff slip; paint black varying to reddish-brown, with white accessories. Top and bottom and part of body wanting; surface much worn. Cuttle-fish with large tentacles stretching out in coils each side, all covered with wavy lines in opaque white; below broad black bands alternating with fine rings in lighter tint.

- C 606. FRAGMENT OF FUNNEL-SHAPED VASE. Ht.  $3\frac{3}{4}$  in. Similarly acquired (tomb 12).

Light buff slip; thin black paint. Above, three bands; below, fish with upturned head, partly in outline, nearly complete.

## DRINKING-CUPS AND BOWLS (C 607-678).

### (1) MISCELLANEOUS FORMS (C 607-619).

- C 607. RHYTON IN FORM OF BULL'S HEAD. Ht. 6 in. From excavations at Enkomi (Turner Bequest), 1896; tomb 67. *Excavations in Cyprus*, p. 37, fig. 65; *Rev. Arch.*, IV. (1904), p. 215; cf. *Jahrbuch d. arch. Inst.* XXVI. p. 259, note 2.

Buff slip; paint varying from black to red, thin and faded. Wide mouth at back; small hole in muzzle. Handle broken off. Eyes indicated in paint; nostrils and mouth by incised grooves; paint on ears, and horns, and plain bands round mouth. Hair on muzzle and head indicated by parallel curved lines and other patterns.



Fig. 212 = C 607.

[On the bull in Mycenaean vases, see Pottier in *Bull. Corr. Hell.*, XXXI. p. 121; cf. also A 684 and *Jahrbuch*, *loc. cit.*]

- C 608. KYLIX. Form 67. Ht.  $7\frac{3}{8}$  in. Diam.  $7\frac{3}{8}$  in. From excavations at Curium (Turner Bequest), 1895; tomb 28. *Excavations in Cyprus*, p. 72, fig. 124; Walters, *Ancient Pottery*, I., pl. xv.

Pale buff slip; black paint varying to red. Form as A 630 ff. from Ialysos, and *Myken. Vasen*, pl. 44, No. 84, with vertical handles. Part of

rim and one handle wanting. On each side of the bowl, a cuttle-fish, somewhat conventionalised, the eyes painted outside the body, with long tentacle each side ending in a spiral. Round the lower part of the bowl, band of fine rings; round the stem, the same, with broad bands below and on foot; paint on handle and rim.

- C 609.** KYLIX. Form 68. Ht.  $5\frac{1}{4}$  in. Diam.  $8\frac{3}{4}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 66. *Excavations in Cyprus*, p. 36, fig. 64.

Buff slip; paint varying from light red to dark reddish-brown. Repaired; a few pieces wanting; shape of bowl distorted. Paint on handles and rim; on exterior of bowl, broad and fine rings, and the former also on stem and foot. In the interior, concentric rings, broad and fine, surrounded by a band of spirals on stalks and two broad bands.

- C 610.** KYLIX. Form 69. Ht. 7 in. Diam. 7 in. Similarly acquired. *Excavations in Cyprus*, p. 36, fig. 64.

Buff slip; paint varying from dull black to lustrous red. Fragments joined and repaired; nearly complete; bowl distorted. Paint on handles and rim; on body each side, broad bands of scale pattern; round stem and foot, broad and fine rings.

- C 611.** KYLIX, similar. Form 69. Ht.  $5\frac{1}{4}$  in. Diam.  $5\frac{1}{4}$  in. Similarly acquired (tomb 89). *Excavations in Cyprus*, p. 49, fig. 76.

Pale red slip; dull red paint. Repaired; part of bowl restored each side. Round the exterior, band of large spots each side; below, broad and fine rings, with broad bands round stem and foot.

- C 612.** KYLIX. Form 68. Ht.  $5\frac{5}{8}$  in. Diam.  $7\frac{3}{4}$  in. Similarly acquired (tomb 69). *Excavations in Cyprus*, p. 40, fig. 68.

Buff slip; red paint. Form as C 609, but body heavier and stem shorter; horizontal handles. Lip chipped; paint worn in places. Paint on handles and inside of rim; in the interior, central disc, round which are three broad bands and seven conventional flowers; on the exterior, bands round body, stem, and foot.



Fig. 213 = C 608.



Fig. 214 = C 609.



Fig. 215 = C 610.



Fig. 216 = C 611.



Fig. 217 = C 612.

- C 613. KYLIX. Form 68. Ht.  $4\frac{1}{4}$  in. Diam.  $7\frac{3}{8}$  in. Similarly acquired (tomb 66).

Buff slip; red paint with white accessories. Form as last, with short thick conical stem. Much injured and in bad condition; handles and other parts wanting. Paint on rim; on the exterior, two bands on bowl and two on stem. In the interior, central spiral surrounded by a broad band on which is a wavy line in opaque white; outer band with short vertical cross-lines in white.

- C 614. KYLIX. Form 68. Ht.  $4\frac{7}{8}$  in. Diam.  $7\frac{3}{8}$  in. Similarly acquired. *Excavations in Cyprus*, p. 36, fig. 64.

Buff slip; reddish-brown paint. Variety of usual type, with conical stem as last (hollow underneath), small horizontal handles, and rim nearly vertical. Repaired from fragments; rim on one side much broken. Paint on handles and rim; on exterior, broad and fine rings. In the interior, fine rings in centre with outer broad band; beyond these, a frieze of three fishes to r., painted in outline and very conventional; outer broad band.



Fig. 218 = C 614.

- C 615. KYLIX, similar. Form 68. Ht.  $4\frac{7}{8}$  in. Diam.  $7\frac{3}{8}$  in. Similarly acquired. *Excavations in Cyprus*, p. 35, fig. 63, No. 1004.

Small band-handles. Buff slip; black paint, worn. Repaired; surface much discoloured. In the interior, bands, and fine rings round centre; on the exterior, bands round bowl and foot.

- C 616. KYLIX or KANTHAROS. Form 69. Ht.  $4\frac{1}{2}$  in. Diam.  $4\frac{3}{4}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 69. *Excavations in Cyprus*, p. 40, fig. 68; *Journ. R. Inst. Brit. Archit.*, 3rd Ser. vii. No. 2, p. 25.

Deep bowl with slender stem and spreading foot; flat vertical handles. Buff slip; black paint. Paint on rim, handles, stem and foot; on the bowl each side, three spirals linked together; below, three rings all round; band round stem.



Fig. 219 = C 616.

- C 617. KANTHAROS (?). Form 69. Ht. (of original part)  $4\frac{1}{2}$  in. Diam.  $7\frac{1}{4}$  in. From **PLATE III.** excavations at Maroni, 1897; tomb 5.

Buff slip; dark red paint varying to brown and light red. Bowl repaired from numerous fragments, with low rim and high stem (all restored); flat vertical side-handles; body more globular than last. Paint on handles and rim; on each side of bowl, frieze of aquatic plants (two each side); below, four narrow bands.

- C 618. BEAKER. Form 70. Ht.  $2\frac{7}{8}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 84. *Excavations in Cyprus*, p. 38, fig. 66. Form as *Myken. Vasen*, pl. xlv., No. 95; cf. A 607.

Buff slip: paint varying from red to black. Badly modelled; handle at side, and rough mouldings round rim



Fig. 220 = C 618.



and middle. Paint on handle ; three broad bands round body, and below the topmost, band of loop-shaped markings, with short parallel lines ; underneath the base, concentric circles.

- C 619.** BEAKER, as last. Form 70. Ht.  $4\frac{1}{2}$  in. From excavations at Hala Sultan Tekké, **PLATE II**. Salt Lake, Larnaka, 1897.

Pale buff slip ; dark red paint varying to black. Body curving outwards towards rim ; plain flat base ; one handle. Bands round rim inside and outside ; broad and narrow bands round body ; paint on handle.

(2) DEEP BOWLS (VARIOUS TYPES) (C 620-627).

- C 620.** BOWL. Form 71. Ht. 4 in. Diam. 7 in. From excavations at Enkomi (Turner Bequest), 1896 ; tomb 69. *Excavations in Cyprus*, p. 40, fig. 68.

Deep bowl, almost of the same form as the krater without neck, but much shallower ; one handle, set at an oblique angle. Buff slip and red paint. Repaired ; a small part wanting. Paint on handle and rim ; round the body, a band of groups of curved lines, and fine rings between broad bands ; double band round foot.



Fig. 221 = C 620.

- C 621.** BOWL. Form 73 (nearly). Ht.  $2\frac{1}{2}$  in. Diam.  $4\frac{3}{8}$  in. From excavations at Enkomi (Turner Bequest), 1896 ; tomb 88.

Buff slip ; dark brown paint. Squat form with short neck curving outwards and one handle. Paint on handle and lip ; in the interior, spiral within broad band ; on the exterior, frieze of shells with band below and another band round foot.

- C 622.** BOWL. Form 78. Ht.  $3\frac{3}{4}$  in. Diam.  $7\frac{1}{8}$  in. From excavations at Enkomi (Turner Bequest), 1896 ; tomb 83.

Buff slip ; dull red paint with white accessories in interior. Hemispherical form ; handle, and part of rim broken away ; parts repaired. Paint on rim and edge of foot. In the interior, four concentric rings, twice repeated ; two broad outer bands on which is a chain-pattern in opaque white. On the exterior, above, patches of scale-pattern joined by rows of scales along the rim ; below, two broad bands.

- \* **C 623.** BOWL. Form 31 (nearly). Ht. 3 in. Diam.  $7\frac{1}{2}$  in. From excavations at Klavdia, **PLATE II** near Larnaka, 1899 ; tomb A. 19.

Shallow form with one handle, which is flat, with a knob, like the "white-slip" bowls. Buff slip ; red paint varying to black, with white accessories. Made up from fragments ; about half restored. On handle, patches of paint, and lattice-pattern on knob ; rings round rim. In the interior, two broad bands on which are groups of vertical zigzag lines in opaque white. On the exterior, part of two oxen back to back, the bodies in outline, marked with small crosses on hind-

quarters, the rest with horizontal wavy lines; between them, three wavy lines; below, three bands.

- C 624. BOWL. Form 80 (nearly). Ht.  $2\frac{5}{8}$  in. Diam.  $4\frac{5}{8}$  in. From excavations at Maroni, **PLATE III.** 1897; tomb 5.

Drab slip; dull black paint, worn in parts. High foot; angle between body and shoulder; vertical rim curving outwards; one horizontal handle (broken). Paint on rim, handle, and foot, and all over interior; on exterior, above, curving lines and thick strokes of paint, alternating; below, scale-pattern and three narrow bands.

- C 625. BOWL. Form 72 (nearly). Ht.  $1\frac{1}{2}$  in. Diam. 3 in. From excavations at Enkomi (Turner Bequest), 1896; tomb 86. *Excavations in Cyprus*, p. 33, fig. 61, No. 1207.

Deep buff slip; dark brown paint. Deep body with flat base and straight sides; one handle, sloping upwards from lower edge of bowl. On exterior, rings of paint round rim and bottom of body with fine rings below; paint on foot and handle. In the interior, a fine spiral enclosed in a wider ring.

- C 626. CUP. Form 72. Ht.  $2\frac{1}{4}$  in. Diam.  $4\frac{1}{4}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 88. *Excavations in Cyprus*, p. 34, fig. 62; *Journ. R. Inst. Brit. Archit.*, 3rd Ser. vii. No. 2, p. 25.

Deep buff clay; red paint (worn). Form as *Myken. Vasen*, pl. 44, No. 99; like a tea-cup, with one handle, and foot; rim curving outwards. Paint on handle, rim, and foot; round body, floral pattern, and broad and fine rings.



Fig. 222 = C 626.

- C 627. CUP, similar. Form 72. Ht.  $2\frac{3}{8}$  in. Diam.  $4\frac{1}{4}$  in. Similarly acquired (tomb 79). *Excavations in Cyprus*, p. 40, fig. 69.

Pale buff slip; dark red paint. Flat handle and low foot; sides straighter than last. Paint on handle and rim; on exterior, between two broad bands, a row of groups of parallel curved lines; below, four fine rings and broad band round foot.



Fig. 223 = C 627.

### (3) SHALLOW BOWLS WITH ONE HANDLE (C 628-658). Form 73.

- C 628. BOWL with one handle. Ht. 2 in. Diam.  $4\frac{1}{2}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 66. *Excavations in Cyprus*, p. 36, fig. 64.

Light red slip; dark red paint. Surface discoloured and encrusted. Paint on rim and handle; in the interior, eight rings between wide bands; round the exterior, a row of zigzags, and round the foot, rings as before.



Fig. 224 = C 628.

- C 629. BOWL, similar. Ht.  $2\frac{1}{2}$  in. Diam. 5 in. Similarly acquired. *Excavations in Cyprus*, p. 36, fig. 64, No. 1020.

Deep buff slip; dull red paint. Surface discoloured. Paint on rim and handle; round the interior and exterior, fine rings between wide bands.

- C 630.** BOWL, similar. Ht. 2 in. Diam.  $4\frac{1}{2}$  in. Similarly acquired (tomb 84). *Excavations in Cyprus*, p. 38, fig. 66, No. 1187.

Reddish-buff slip; dark red paint. Paint on rim and handle; in interior, thin spiral; on exterior, round the foot, five rings between broad bands.

- C 631.** BOWL, similar. Ht.  $1\frac{3}{8}$  in. Diam.  $4\frac{1}{8}$  in. Similarly acquired (tomb 45). *Excavations in Cyprus*, p. 45, fig. 71.

Flat ring-handle. Light buff slip; red paint. Paint on rim and handle; round the exterior, pattern of chevrons repeated four times; below, four narrow between two broad bands.



Fig. 225 = C 631.

- C 632.** BOWL, similar. Ht. 2 in. Diam. 5 in. Similarly acquired (tomb 66). *Excavations in Cyprus*, p. 36, fig. 64.

Buff slip; lustrous red paint, varying to brown. Repaired; sunk centre. Paint on handle and rim; round the exterior, band of loop-pattern, and below, four fine rings between wide bands. Underneath the foot is painted in red a mark as on C 514.



Fig. 226 = C 632.

- C 633.** BOWL, similar. Ht. 2 in. Diam.  $4\frac{7}{8}$  in. Similarly acquired. *Excavations in Cyprus*, p. 36, fig. 64, No. 1018.

Buff slip; red paint. Surface of interior scraped. Paint on handle and two rings on rim; fine rings round centre of interior; round the foot, four narrow bands between two broad.

- C 634.** BOWL, similar. Ht. 2 in. Diam.  $4\frac{5}{8}$  in. Similarly acquired. *Excavations in Cyprus*, p. 36, fig. 64, No. 1021.

Buff slip; paint varying from dark red to black. Paint on rim and handles; in the interior, fine rings between broad bands; round the foot, three bands.

- C 635.** BOWL, similar. Ht. 2 in. Diam.  $4\frac{1}{2}$  in. Similarly acquired.

Reddish-buff slip; paint varying from red to dark brown. Handle broken; surface discoloured. Paint on handle and two rings on rim, in the interior, concentric rings; on the exterior, broad and fine rings round foot.

- C 636.** BOWL, similar. Ht.  $1\frac{7}{8}$  in. Diam.  $4\frac{7}{8}$  in. Similarly acquired (tomb 69). *Excavations in Cyprus*, p. 40, fig. 68, No. 1094.

Flat ring-handle. Reddish-buff slip; deep red paint. Paint on rim and handle; in the interior, stamped circle. Round the exterior, five spirals (one double), with tendrils; round the foot, seven bands.


637. BOWL, similar. Ht.  $1\frac{7}{8}$  in. Diam.  $4\frac{7}{8}$  in. Similarly acquired. *Excavations in Cyprus*, p. 40, fig. 68.

Light buff slip; dark red paint, worn. Surface damaged, and nearly all worn away in interior. Rim and handle as last; round the exterior, band of thick curved lines alternating with thin straight; round the foot, five rings between bands.



Fig. 227 = C 637.

638. BOWL, similar. Ht.  $1\frac{3}{4}$  in. Diam. 5 in. Similarly acquired (tomb 70). *Excavations in Cyprus*, p. 49, fig. 75; *Journ. R. Inst. Brit. Archit.*, 3rd Ser. vii. No. 2, p. 25.

Buff slip; dull reddish-brown paint. Type as before. On handle and rim, lines and bands of paint; in the interior, concentric rings. On the exterior, above, band of short strokes and pattern of , alternately upright and inverted; below, wide band and several rings.

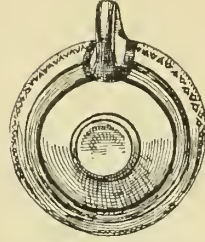


Fig. 228 = C 638.

639. BOWL, similar. Ht.  $1\frac{3}{4}$  in. Diam. 5 in. Similarly acquired. *Excavations in Cyprus*, p. 49, fig. 75.

Reddish-buff slip; dull red paint. Interior slightly moulded. Paint on handle and rim; round the exterior, a pattern of spirals alternating with pairs of thick strokes (cf. C 644), roughly executed; below, wide and fine rings.



Fig. 229 = C 639.

640. BOWL, similar. Ht.  $1\frac{7}{8}$  in. Diam.  $4\frac{3}{4}$  in. Similarly acquired (tomb 79). *Excavations in Cyprus*, p. 40, fig. 69.

Pale buff slip on exterior, light red on interior; dark red paint. Paint on handle and rim; on the exterior, pattern as last; below, broad and narrow bands.

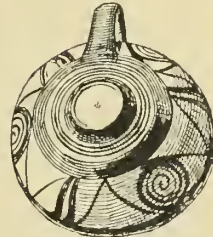


Fig. 230 = C 640.

641. BOWL, similar. Ht.  $1\frac{1}{2}$  in. Diam.  $4\frac{1}{2}$  in. Similarly acquired (no tomb-number).

Paint and slip as last. Patterns as last.

642. BOWL, similar. Ht.  $1\frac{7}{8}$  in. Diam.  $4\frac{3}{4}$  in. Similarly acquired (tomb 83). *Excavations in Cyprus*, p. 48, fig. 74, No. 1156.

Buff slip in interior, pale red on exterior; lustrous red paint varying to brown. Paint on handle, rim, and edge of foot; on the exterior, band of curved parallel lines, below which are a wide band and four fine rings.

643. BOWL, similar. Ht.  $1\frac{1}{2}$  in. Diam.  $4\frac{5}{8}$  in. Similarly acquired.

Pale red slip; lustrous red paint. Patterns as last, except for a row of loops in place of the curved lines.



- C 644.** BOWL, similar. Ht.  $1\frac{3}{4}$  in. Diam.  $4\frac{1}{2}$  in. Similarly acquired.

Pale buff slip; red paint. Paint on rim, handle, and foot; round the exterior three spirals with stalks and pairs of thick strokes between (cf. C 639-641); below, broad band and five fine rings.

- C 645.** BOWL, similar. Ht.  $1\frac{5}{8}$  in. Diam. 5 in. Similarly acquired.

Shallower than last. Pale buff slip; dark red paint. Paint on rim and handle; ring round centre of interior; on the exterior, band of tangent-spirals, and below, five fine rings between broad bands.

- C 646.** BOWL, similar. Ht.  $2\frac{1}{8}$  in. Diam. 5 in. Similarly acquired (tomb 84). *Excavations in Cyprus*, p. 38, fig. 66.

Buff slip; red paint, worn. Flat loop-handle. Paint on rim and handle; round the exterior, row of curved strokes between broad bands, three narrow bands, and broad bands round foot.

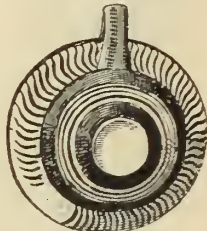


Fig. 231 = C 646.

- C 647.** BOWL, similar. Ht.  $1\frac{5}{8}$  in. Diam.  $4\frac{1}{2}$  in. Similarly acquired. *Excavations in Cyprus*, p. 38, fig. 66.

Pinkish-drab slip; red paint varying to dark brown. Sides sloping outwards more than usual; small foot. Paint on rim and handle; round the exterior, vertical wavy lines and double loop pattern five times repeated; below, seven narrow rings between broad bands.

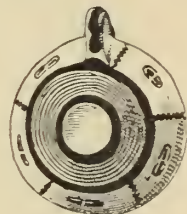


Fig. 232 = C 647.

- C 648.** BOWL, similar. Ht.  $1\frac{1}{2}$  in. Diam.  $4\frac{1}{2}$  in. Similarly acquired. *Excavations in Cyprus*, p. 38, fig. 66, No. 1186.

Pale buff slip; bright red paint varying to black, worn in places. Lip chipped. Paint on rim and handle; in the interior, concentric rings; round the foot, broad and narrow bands.

- C 649.** BOWL, similar. Ht.  $1\frac{3}{4}$  in. Diam.  $4\frac{1}{2}$  in. Similarly acquired (tomb 89). *Excavations in Cyprus*, p. 49, fig. 76, No. 1265.

Slip and paint as last. Paint on rim and handle; bands round centre of interior, lower part of exterior, and foot.

- C 650.** BOWL, similar. Diam.  $4\frac{1}{2}$  in. Similarly acquired (tomb 86). *Excavations in Cyprus*, p. 33, fig. 61; *Journ. Anthropol. Inst.*, N. S. III. (1900), p. 208.

Buff slip; bright red paint. Paint on rim and handle; round the exterior a band of groups of chevrons and five fine rings between broad bands.

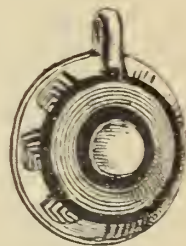


Fig. 233 = C 650.

651. BOWL, similar. Ht.  $1\frac{5}{8}$  in. Diam.  $4\frac{1}{2}$  in. Similarly acquired (tomb 67). *Excavations in Cyprus*, p. 37, fig. 65.

Reddish-buff slip; red paint; much worn both on exterior and interior. Paint on rim and handle; on the exterior, spirals on stalks; round the foot, broad and narrow bands.



Fig. 234 = C 651.

652. BOWL, similar. Ht.  $1\frac{7}{8}$  in. Diam.  $5\frac{1}{8}$  in. Similarly acquired (tomb 88). *Excavations in Cyprus*, p. 34, fig. 62; *Journ. R. Inst. Brit. Archit.*, 3rd Ser. vii. No. 2, p. 25.

Pale buff slip; dark red paint. Paint on handle and rim; round the exterior, band of scroll pattern; broad and narrow bands round foot.



Fig. 235 = C 652.

653. BOWL, similar. Ht.  $1\frac{1}{2}$  in. Diam.  $4\frac{3}{8}$  in. Similarly acquired. *Excavations in Cyprus*, p. 34, fig. 62, No. 1224.

Reddish-buff slip; red paint, worn in parts. Paint on handle and rim; round the foot, five narrow bands between two broad.

654. BOWL, similar. Ht.  $1\frac{5}{8}$  in. Diam.  $4\frac{3}{4}$  in. Similarly acquired (tomb 91). *Excavations in Cyprus*, p. 42, fig. 70, No. 1281.

Buff slip; dark reddish-brown paint, worn in places. Paint on rim and handle; in the interior, central spiral; round the foot, four narrow bands between two broad.

655. BOWL, similar. Ht.  $1\frac{3}{8}$  in. Diam. 4 in. Similarly acquired (no tomb-number). *Excavations in Cyprus*, p. 47, fig. 72, No. 870.

Buff slip; dark red paint, worn. Sunk centre. Paint on rim and handle; ring round centre of interior; round foot, broad and narrow bands.

656. BOWL, similar. Ht.  $1\frac{3}{4}$  in. Diam.  $4\frac{1}{4}$  in. Similarly acquired. *Excavations in Cyprus*, p. 47, fig. 72.

Reddish-buff slip; red paint. Paint on rim and handle; round the exterior, band of scrolls; round the foot, seven narrow rings between two broad.



Fig. 236 = C 656.

657. BOWL, similar. Ht.  $1\frac{3}{4}$  in. Diam.  $4\frac{5}{8}$  in. From excavations at Hala Sultan Tekké, **PLATE III.** Salt Lake, Larnaka, 1897 (no tomb-number).

Buff slip; bright red paint. Slight rim; flat ring-handle. Much repaired. Paint on rim, handle, and foot; round the exterior, spirals on stalks, with broad and narrow rings below; interior plain.

- C 658.** MILKING-BOWL. Form 74. Ht.  $1\frac{1}{2}$  in. Diam.  $4\frac{1}{4}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 66. *Excavations in Cyprus*, p. 36, fig. 64, No. 1024.

Buff slip; dull red paint. Usual type, but with trough-shaped spout opposite handle (cf. C 729); sunk centre. Surface discoloured. Paint on handle and spout, and two rings on rim; in the interior, three rings round centre; on the exterior, two bands.

(4) SHALLOW BOWLS WITH TWO HANDLES (C 659-673).

Form 75 (except C 668).

- C 659.** SHALLOW BOWL. Ht. 2 in. Diam.  $6\frac{1}{4}$  in. From excavations at Curium (Turner Bequest), 1895; tomb 89. *Excavations in Cyprus*, p. 74, fig. 129.

Buff slip; paint varying from red to black. Two small vertical handles. Repaired. Paint on handles, foot, and rim; narrow band round exterior. In the interior, central concentric rings, and outer bands of lattice-lozenges and spirals.



Fig. 237 = C 659.

- C 660.** BOWL, similar. Ht. 2 in. Diam.  $6\frac{5}{8}$  in. Similarly acquired.

Repaired. In the interior, outer bands of lattice-lozenges between two rows of zigzag pattern.

- C 661.** BOWL, similar. Ht.  $2\frac{3}{8}$  in. Diam. 7 in. From excavations at Enkomi (Turner Bequest), 1896; tomb 66. *Excavations in Cyprus*, p. 35, fig. 63.

Light red slip; bright red paint with white accessories, as on C 664-665. Surface worn in parts. Paint on rim, handles, and foot; on the exterior, two broad bands round lower part. In the interior, two broad bands; on the outer, patterns of concentric semicircles in opaque white; on the inner, wavy line in white.



Fig. 238 = C 661.

- C 662.** BOWL. Diam.  $6\frac{3}{8}$  in. From excavations at Curium (Turner Bequest), 1895; tomb 90.

Reddish-buff slip; dark red paint. Two small horizontal handles. Paint on handles and rim; in the interior, central spiral surrounded by two bands; round the exterior, two wide bands.

- C 663.** BOWL, similar. Ht.  $2\frac{1}{8}$  in. Diam.  $7\frac{1}{2}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 48. *Excavations in Cyprus*, p. 48, fig. 73.

Drab slip; bright red paint. Repaired; surface damaged in parts. Paint on handles and foot; two bands round upper part of exterior. In the interior, central disc surrounded by fine and broad rings, round which radiate twelve wavy lines; round the edge, broad ring, band of wavy lines parallel to circumference, and two broad rings.

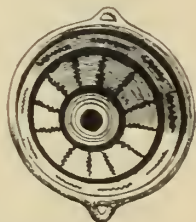


Fig. 239 = C 663.

664. BOWL, similar. Ht.  $2\frac{1}{4}$  in. Diam.  $7\frac{3}{8}$  in. Similarly acquired. *Excavations in Cyprus*, p. 48, fig. 73.

Buff slip; bright red paint with white accessories (cf. C 661, 670). Paint on rim and handles; in the interior, broad and narrow bands round centre, and broad outer band on which are wavy lines in opaque white; on the exterior, three broad bands (two round foot).

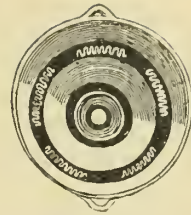


Fig. 240 = C 664.

665. BOWL, similar. Ht.  $2\frac{1}{8}$  in. Diam.  $7\frac{7}{8}$  in. Similarly acquired. *Excavations in Cyprus*, p. 48, fig. 73.

Reddish-buff slip; red and white paint as last. In the interior, fine rings between broad bands; broad outer band on which are crosses in opaque white; on the exterior, one broad and two narrow bands.

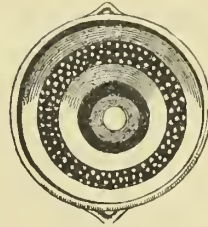


Fig. 241 = C 665.

666. BOWL, similar. Ht.  $2\frac{1}{4}$  in. Diam.  $7\frac{1}{2}$  in. Similarly acquired (tomb 66). *Excavations in Cyprus*, p. 36, fig. 64, No. 1007.

Buff slip; dull red paint, with buff accessories. One handle missing; surface worn in parts. Paint on handle and foot; single band on exterior. In the interior, central disc surrounded by a fine spiral line; beyond, two broad bands on which are rings of dots in opaque buff.

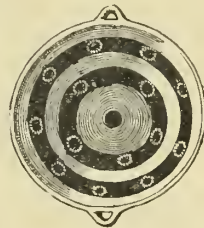


Fig. 242 = C 667.

667. BOWL, similar. Ht.  $2\frac{1}{8}$  in. Diam.  $7\frac{1}{8}$  in. Similarly acquired. *Excavations in Cyprus*, p. 36, fig. 64.

Buff slip; dark red-brown paint, much discoloured, with white accessories (cf. C 661). Form as before. Paint on rim and handles; on exterior, two bands. In the interior, central disc, from which issues an elaborate fine spiral line; two broad outer bands with rings of dots in white.



Fig. 243 = C 668.

668. BOWL, similar. Form 81. Ht.  $2\frac{1}{2}$  in. Diam.  $7\frac{1}{2}$  in. Similarly acquired. *Excavations in Cyprus*, p. 35, fig. 63.

Buff slip; red paint, discoloured. Part of rim wanting. Three broad bands round interior, on which are chains of loops, two round exterior, and one round foot.



Fig. 244 = C 669.

669. BOWL, similar. Ht.  $2\frac{1}{4}$  in. Diam.  $7\frac{1}{8}$  in. Similarly acquired (tomb 88). *Excavations in Cyprus*, p. 34, fig. 62.

Pale buff slip; dark reddish-brown paint. Form somewhat distorted. Paint on rim and handles; round the exterior, two pairs of broad bands. In the interior, round centre, eight fine rings between two broad bands; beyond these, four groups of wavy lines; two broad outer bands.



- C 670.** BOWL, similar. Ht.  $2\frac{1}{8}$  in. Diam.  $7\frac{3}{4}$  in. Similarly acquired.

Buff slip; red paint, worn in parts, with white accessories (cf. C 661, 664). In the interior, central spiral surrounded by broad band; outer band with rosettes of dots in opaque white at intervals; broad band on exterior.

- C 671.** BOWL, similar. Ht.  $2\frac{1}{8}$  in. Diam.  $8\frac{1}{4}$  in. From excavations at Kladia, near Larnaka, 1899.

Buff slip; brownish-red paint, varying in tone. Fragments joined and restored; about one-fourth of the original wanting. Paint on rim and handles; two bands on exterior and one on foot.

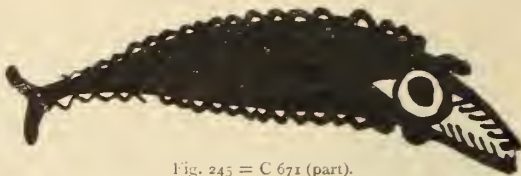


Fig. 245 = C 671 (part).

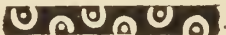
In the interior, concentric bands and rings of varying width, beyond which is a frieze of three fishes (Fig. 245) to r., with open toothed jaws, one complete, another all but tail, of the third the tail only remains; round the rim, two wide bands.

- C 672.** BOWL, as last. Ht.  $2\frac{5}{8}$  in. Diam.  $8\frac{7}{8}$  in. Similarly acquired (tomb A. 14).

PLATE II.



Buff slip; dull purple-red paint. Repaired, but complete. Bands on handles, rim, and foot; two broad bands round exterior. In the interior, fine rings and broad bands round centre; beyond, a broad frieze with heads and necks of four oxen to r., in outline, marked with rows of dots and other patterns; between them, rings of dots; outer broad band.

- C 673.** BOWL, similar. Ht.  $2\frac{1}{4}$  in. Diam.  $7\frac{7}{8}$  in. Similarly acquired (tomb A. 5).

Buff slip; lustrous red paint with white accessories. Repaired but complete. Exterior as last; in the interior, fine rings round centre, and four outer broad bands on which are patterns in opaque white: (1) and (4), wavy lines; (2) groups of zigzags; (3) .

#### (5) BOWLS WITHOUT HANDLES (C 674-678).

- C 674.** BOWL. Form 78. Ht.  $1\frac{7}{8}$  in. Diam.  $4\frac{3}{8}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 53.

Buff slip; paint varying from red to brown. A small piece restored. Form as C 622; deep bowl, but no handle. In the interior, round the centre, fine and broad rings; beyond, a  pattern between bands. On the exterior, double band and four patches of scale pattern ; below, fine rings between broad bands.

- C 675.** BOWL. Form 79. Ht. 2 in. Diam.  $7\frac{1}{2}$  in. From excavations at Hala Sultan Tekké, Salt Lake, Larnaka, 1897; tomb 6.

Buff slip; paint bright red on exterior; dull dark red varying to black on interior. No handle; shallow form. Repaired. In the interior, concentric

rings in centre, round which radiate four rows of straight lines bordered by semicircular patches (Fig. 246); this pattern is enclosed by a broad band, round which are several narrow ones. On the exterior, broad and narrow bands.



Fig. 246 = C 675 (part).

- C 676. PART OF BOWL, as last. Ht. 2 in. Diam. 8 in. Similarly acquired (no tomb-number).

Pale red slip; red paint, much worn. About half remaining, all repaired and restored. In the interior, round the centre, fine rings; beyond, frieze of five fishes to r. (three complete); in the field above, trefoils and lozenges. Round the exterior, broad and narrow bands.



- C 677. BOWL. Form 78. Ht. 1½ in. Diam. 4 in. Similarly acquired (tomb 4).

Buff slip; red paint, darker on interior. No handle; rim repaired. In the interior, two rings round edge, within which are vertical wavy lines and a broad band enclosing central concentric rings; on the exterior, broad bands and fine rings.

- C 678. BOWL. Diam. 4 in. From excavations at Enkomi (Turner Bequest), 1896; tomb 40.

Buff clay; black paint. Low foot and overhanging rim, part of which is wanting; no handles. In the interior, pattern of four honeysuckle flowers (Fig. 247) alternating with leaves, radiating round the centre; on the rim, a pattern of parallel lines with cross-bars. On the exterior, row of scrolls and band round foot.



Fig. 247 = C 678 (part).

### MISCELLANEOUS FRAGMENTS (C 679-694).

- C 679. FRAGMENT OF VASE. Length 3¼ in. From excavations at Hala Sultan Tekké, Salt Lake, Larnaka, 1898.

Part of shoulder of spherical-bodied vase with large thick ring-handle vertically attached, flat-sided at base; the handle is hollow, and has an aperture inside communicating with the vase. Red clay with buff slip and red paint. On the shoulder are lozenges and other patterns, with a narrow band below; on the flat pieces at base of handle are (a) part of a long-legged quadruped to l., a triangle, a lozenge, and other patterns, with a band of loop pattern below the ring, round which is a broad band; (b) part of lozenge as on (a) and of murex-shell; on the lowest part of the ring, curvilinear patterns.



Fig. 248 = C 679.

[Cf. a vase from Haliki, Furtwaengler and Loeschcke, *Myken. Vasen*, pl. xix., No. 137.]

- C 680.** FRAGMENT OF KRATER.  $4 \times 3\frac{1}{8}$  in. From excavations at Curium (Turner Bequest), 1895; tomb 47. *Excavations in Cyprus*, p. 79. Deep buff slip; dull dark brown paint. Conventional plants and chevron patterns; round the edges of the fragment, broad bands on three sides.
- C 681.** FRAGMENT OF LARGE VASE. Ht.  $6\frac{3}{8}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 12. Buff slip; deep red paint. Above, lozenge-patterns, two bands, and four rows of chequers, alternately plain and filled with chevrons forming overlapping squares; below, two bands.
- C 682.** FRAGMENT.  $2\frac{1}{2} \times 2\frac{1}{4}$  in. Similarly acquired. Buff slip; purple paint varying to red. Elaborate pattern of volutes, hatched triangles, and zigzag lines.
- C 683.** FRAGMENT OF LARGE VASE. Ht.  $3\frac{1}{2}$  in. From excavations at Maroni, 1897. Pale buff slip; dark red paint. Pattern as in Fig. 251, with three broad bands below.
- C 684.** FRAGMENT OF LARGE VASE.  $2 \times 1\frac{1}{2}$  in. Similarly acquired. Buff slip; dark reddish-brown paint. Pattern similar to preceding, with bud on stalk; below, two bands.
- C 685.** FRAGMENT OF LARGE VASE. Length  $5\frac{1}{4}$  in. From excavations at Hala Sultan Tekké, Salt Lake, Larnaka, 1898. Buff slip; dull red paint. Patterns as in Fig. 253.
- C 686.** FRAGMENT OF JAR. Diam.  $2\frac{1}{4}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 12. Buff slip; paint varying from red to dark brown. Narrow neck and handle (both broken). On shoulder, heads of three goats (?), with faces in outline, the hair indicated by spots. Bands round top of body.
- C 687.** FRAGMENT, similar. Ht.  $1\frac{1}{2}$  in. Similarly acquired. Buff slip; dark brown and red paint. Part of neck and shoulder. Paint inside neck and short strokes on rim; on shoulder, fish to r. in outline and row of scales; on body, patterns as Fig. 254.
- C 688.** FRAGMENT OF BOWL. Ht. 3 in. Length 4 in. Similarly acquired. Reddish-buff slip; red paint. Two pieces joined, with part of rim; deep form, tapering to base like C 616. On the exterior, cuttle-fish and murex shell; the former is much conventionalised (cf. C 604), with wavy lines on body, and is incomplete.
- C 689.** FRAGMENT OF SHALLOW BOWL. Length  $6\frac{1}{4}$  in. From excavations at Hala Sultan Tekké, Salt Lake, Larnaka, 1897; tomb 3. Pale red slip; red paint with white accessories. Two pieces joined. Type as C 674, without handle. In the interior, between



Fig. 249 = C 681.



Fig. 250 = C 682.



Fig. 251 = C 683.



Fig. 252 = C 684.



Fig. 253 = C 685.



Fig. 254 = C 687.

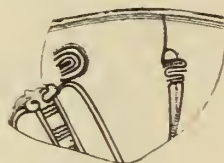


Fig. 255 = C 688.

rings, is a band of lattice-patterns alternating with (1) a long-necked bird with fish-tail (?), (2) a fish, of which only the hind part remains; on both are details in opaque white. On the exterior, broad and narrow bands in lustrous red.

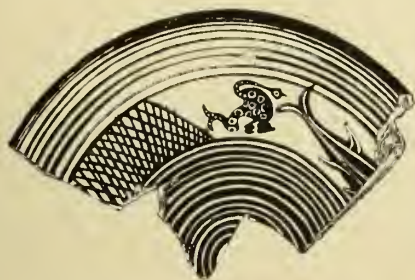


Fig. 256 = C 689.



Fig. 257 = C 690.

**C 690.** FRAGMENT OF SIMILAR BOWL. Length  $4\frac{3}{4}$  in. From excavations at Hala Sultan Tekké, Salt Lake, Larnaka, 1898. Buff clay; red paint, turning to black on exterior. In the interior, between broad bands, frieze of fish, of which one and the head of another are visible; they are much conventionalised and almost like birds (cf. the preceding); the bodies are in outline, filled in with spots. On the exterior, two broad bands.

**C 691.** FRAGMENT OF VASE.  $2\frac{1}{2} \times 3$  in. From excavations at Maroni, 1897. Brownish-buff slip; dark brown paint. Above, four narrow lines and patch of scale-pattern; in field, rosette of dots.

**C 692.** FRAGMENT OF VASE. Length  $1\frac{5}{8}$  in. From excavations at Hala Sultan Tekké, Salt Lake, Larnaka, 1898. Buff ware; black paint thinned out in parts. Bull (?) to l., in outline, and part of another quadruped.

**C 693.** FRAGMENT.  $2\frac{3}{8} \times 2\frac{7}{8}$  in. From the temple of Aphrodite at Old Paphos (Kouklia). Presented by the Committee of the Cyprus Exploration Fund, 1888. *J.H.S.*, XVII., p. 73. Buff slip; dark red-brown paint. Scale-pattern.

**C 694.** FRAGMENT OF VASE in form of ship (?). Ht. 4 in. From excavations at Maroni, 1897; tomb 17. Buff slip; lustrous dark brown paint. Four pieces joined. Apparently forms part of the stern, with projecting *ἄκροστόλιον*; on exterior, part of a fish (?) and other patterns; interior and underside of *ἄκροστόλιον* painted over; on the latter is incised a wavy line.



Fig. 258 = C 694.



### III. SUB-MYCENAEAN FABRICS (C 695-735).

These vases mostly exhibit Mycenaean influence both in form, technique, and decoration; they are usually found in the same tombs with the Mycenaean vases proper (as at Curium and Enkomi), and are probably contemporaneous with the latest developments of that style. C 732-735 may be regarded rather as imitations of the "white slip ware" (C 210-257), in form and decoration but not in technique.

- C 695.** FALSE-NECKED JAR. Form 57 (nearly). Ht.  $4\frac{1}{2}$  in. From excavations at Kouklia (Old Paphos), 1899.

Type as C 519 ff., but with small foot; neck higher than usual. Buff clay; matt-black paint, somewhat worn. The paint covers the lower part of the body, and on the shoulder are lattice- and hatched triangles (one of the former each side of spout) with three rings below. On top of mouth, concentric rings, and on spout and handle, black bands; neck and inside of spout black.



Fig. 259 = C 695.

- C 696.** FALSE-NECKED JAR, as last. Ht.  $4\frac{1}{2}$  in. Similarly acquired.

Paint as last, but more faded. Foot chipped. On shoulder, (1) lattice-triangle; (2) triangle with line from apex to base and cross-bars; (3) two chevrons, the outer one cross-hatched, (3) repeated; below, broad band and two narrow rings; rest of decoration as on the last vase.

- C 697.** FRAGMENT OF FALSE-NECKED JAR. Diam.  $3\frac{1}{2}$  in. From excavations at Enkomi (Turner Bequest, 1896; tomb 74. *Excavations in Cyprus*, p. 53.

Greenish-drab clay; dark brown paint. Top part remaining, with handle and spout. On the top, a spiral; on handle, paint; on spout, wide bands. On the shoulder, a bull's head to front in outline, with long curved horns; on each side of the spout, a palmette with volute each side and rows of dots below. Below, four narrow lines and part of running scroll.



Fig. 260 = C 697.

- C 698.** LEKANE. Ht. 4 in. From excavations at Curium (Turner Bequest, 1895; tomb 83. *Excavations in Cyprus*, p. 74, fig. 130.

Buff slip and dark red paint, both somewhat worn. Form as *Cat. of Vases*, iv., p. 7, fig. 10; two small upright handles on shoulder; walls very thick. Neck


and one handle wanting; repaired. Paint on handles; on shoulder and body, wide and narrow rings.

[The tomb in which this vase was found contained besides only later Hellenic objects; but this was found apart from them, and must belong to an earlier burial.]



Fig. 261 = C 698.

699. JUG. Ht.  $7\frac{1}{2}$  in. From Cyprus (?).

Buff slip; dark red paint varying to black. Ovoid body; trefoil lip and short neck; flat handle. On the shoulder a mark ; round the body, wide band between two narrow; paint on foot.

[Cf. O.-Richter, *Kypros, the Bible, and Homer*, pl. 152, No. 21, from Poli.]

700. JUG. Ht.  $7\frac{1}{4}$  in. From Amathus. Presented by the Secretary of State for Foreign Affairs, 1880. **PLATE IV.**

Egg-shaped body; long narrow neck, widening at rim. Buff slip, polished; dark brown paint, somewhat lustrous. Rings inside mouth and round neck; paint on handle and two curved strokes of black below; round body, two bands of fine rings.

701. JUG. Ht.  $6\frac{1}{2}$  in. 1869 (Sandwith).

**PLATE IV.**

Body in form of oblate spheroid, tapering to base, with narrow tubular neck, tapering upwards with small orifice and no lip; flat handle and small foot. Buff slip; dull black paint. Similar in style and technique to the preceding. On rim, oblique strokes; bands at top and base of neck; ladder-pattern on handle; round the body a band of hatched triangles.

702. JUG. Form 96. Ht.  $5\frac{3}{4}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 10.

Drab slip; dull purplish-brown paint. Ovoid body; narrow neck with plain mouth; spout on one side. Paint on rim, handle, and foot; band round base of neck; below, pairs of vertical lines to foot.

703. JUG. Ht. 9 in. From excavations at Curium (Turner Bequest), 1895; tomb 109. *Excavations in Cyprus*, p. 75, fig. 134.

Drab clay; dull dark-brown paint. Body egg-shaped; on one side a trough-shaped spout with numerous holes pierced in shoulder above it; long neck and plain rim. On the shoulder, patterns of concentric arcs with rows of dots between (four times repeated); next the handle, pattern of curved lines and dots; on rest of body, narrow bands.

[Cf. *Cyprus Mus. Cat.*, 1092.]



Fig. 262 = C 703

- C 704.** VASE in form of quadruped (cow or dog?). Ht.  $3\frac{1}{4}$  in. Length  $4\frac{7}{8}$  in. From excavations at Maroni, 1897; tomb 24.

Buff slip; black paint. Mouth of vase in place of head; legs very rudimentary, the front and hind pairs not separated; loop handle on back. Tail broken off. Vertical narrow stripes on body, crossed by broad horizontal ones which pass down the legs; bands round neck and handle.

- C 705.** VASE in form of dog. Ht. 4 in. Length  $4\frac{1}{2}$  in. From excavations at Enkomi (Turner Bequest), 1896.

Buff slip; patterns in dull reddish-brown. Spout in place of dog's muzzle; ears erect; tail and legs rudimentary; on top of rump is a projection, broken off, and in the back is a hole. Very similar to the preceding. On each side of the body, a zigzag line; horizontal and vertical bands over the rest of the figure.

- C 706.** FLASK in form of quadruped or bird. Ht. 6 in. 1868 (Pierides).

PLATE I.

Pale buff clay; dull black paint, worn; resembles white painted ware (C 258 ff.). Body nearly globular, with flattened base; rudely-modelled ram's head with horns (?), behind which is a flat ring-handle; at back, a spout. Bands on spout (vertical), handle and back of head (oblique); on the shoulder each side an oval panel with borders of four lines, inclosing four bars of lattice pattern; on the lower part of the body, eight groups of three vertical lines intersecting across the base.

[Cf. O.-Richter, *Kypros, Bible, and Homer*, pl. 173, Nos. 20, 21, and Dussaud, *Les Civilisations pré-Helléniques*, p. 149, fig. 102.]

- C 707.** KYLIX. Form 68. Ht.  $5\frac{1}{2}$  in. Diam.  $9\frac{1}{2}$  in. From excavations at Enkomi (Turner Bequest), 1895; tomb 45.

Red clay with poor buff slip; dull purple-red paint. Mycenaean type, with very thick heavy stem and vertical rim; two small solid handles, pierced (one wanting). Repaired; rim damaged; paint much worn, especially on exterior. In the interior, five bands; on the exterior, four.

- C 708.** BOWL. Ht.  $1\frac{5}{8}$  in. Diam.  $4\frac{3}{8}$  in. From excavations at Curium (Turner Bequest), 1895; tomb 1. *Excavations in Cyprus*, p. 74, fig. 129.

Buff clay; dull dark-brown paint. Shaped like a *κάλαθος*, with two horizontal handles. Bands round interior and on handles; on exterior each side, triangle of dotted lattice pattern, with triple ring below; on base, four straight lines intersecting in centre.



Fig. 263 = C 708.

- C 709.** BOWL. Form 75. Ht.  $1\frac{7}{8}$  in. Diam.  $6\frac{1}{4}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 84.

Reddish clay with buff slip; dull purple-brown paint. In the interior, two rings round centre and two nearer rim; exterior, two bands round middle; paint round rim and foot.

- C 710. BOWL, similar. Form 76. Ht.  $2\frac{5}{8}$  in. Diam. 6 in. 1868 (Pierides).  
Greenish-drab clay; dull black paint. In the interior, central spiral surrounded by broad band and two narrow ones; paint on rim and handles; exterior plain.
- C 711. BOWL. Form 75. Diam.  $4\frac{1}{2}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 86. *Excavations in Cyprus*, p. 33, fig. 61.  
Drab slip with matt-black paint. Shallow form, with two small horizontal handles. In the interior, concentric rings surrounded by a wide band; paint on rim; on the exterior, wide band, and wide and narrow bands round foot.
- C 712. BOWL, similar. Form 76. Ht.  $2\frac{3}{8}$  in. Diam.  $5\frac{3}{4}$  in. Similarly acquired (no tomb-number).  
Drab clay and slip; black paint, varying to red on exterior. In the interior, central spiral, round which are two rings; broad band on exterior, and paint on rim and handles.
- C 713. BOWL. Form 76. Ht.  $2\frac{1}{4}$  in. Diam.  $6\frac{1}{8}$  in. From excavations at Curium (Turner Bequest), 1895; tomb 89. *Excavations in Cyprus*, p. 74, fig. 129.  
Buff ware with thin slip; dull-purple brown paint. Straight-sided, on foot, with two small horizontal handles (one wanting). In the interior, central spiral surrounded by two bands; on exterior, two wide bands and paint on foot.
- C 714. BOWL. Form 77 (nearly). Ht.  $1\frac{1}{4}$  in. Diam.  $3\frac{7}{8}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 84.  
Shallow form, carinated; one handle (broken off). Buff slip; dark brown paint. In the interior, small central spiral surrounded by bands; on the exterior, three bands.
- C 715. BOWL, similar. Form 77. Diam.  $3\frac{5}{8}$  in. Similarly acquired (tomb 88).  
Pinkish-drab slip; dull black paint. Small horizontal handle. In the interior, central disc surrounded by ring, and band on rim; on the exterior, two bands.
- C 716. BOWL. Form 77. Ht. 2 in. Diam.  $6\frac{1}{8}$  in. Similarly acquired (no tomb-number).  
Drab clay and slip (the latter discoloured and red in parts); purple paint. Shallow rounded form with one small vertical handle. Surface of interior flaked. In the interior three rings; the same round lower part of exterior; paint on rim.
- C 717. BOWL. Form 77 (nearly). Ht.  $2\frac{1}{8}$  in. Diam.  $4\frac{5}{8}$  in. Similarly acquired (tomb uncertain). *Excavations in Cyprus*, p. 47, fig. 72.  
Drab clay with thin purple-brown slip and dark brown paint. Form as preceding, but somewhat more rounded, with base-ring; double ear-handle on one side. Designs as last.



- C 718.** BOWL. Ht.  $4\frac{1}{2}$  in. Diam.  $7\frac{1}{4}$  in. From excavations at Curium (Turner Bequest), 1895 ; tomb 89 (?). *Excavations in Cyprus*, p. 74, fig. 129.

Buff slip ; dull black paint. Wide body with straight sides ; low foot and vertical handle with pointed knob on top. Repaired. Paint on rim and bands round handle. Round upper part of exterior, six panels with borders of four parallel vertical lines : (1) four horizontal zigzag lines ; (2) concentric lozenges ; (3) rows of horizontal zigzag lines ; (4) vertical zigzag line between two pairs of concentric semicircles ; (5) = (3) repeated ; (6) double panel with lozenge filled with curved lines and dots, and rows of short strokes. Below, four bands, and groups of vertical lines extending to foot.



Fig. 264 = C 718.

- C 719.** BOWL, one-handled. Form 73. Ht.  $2\frac{3}{8}$  in. Diam.  $3\frac{7}{8}$  in. From excavations at Enkomi (Turner Bequest), 1896 ; tomb 84.

Thin slip varying from pale drab to light red ; reddish-purple paint. Thin loop-handle. Paint on rim ; band round interior, and two round lower part of exterior.

- C 720.** BOWL, similar, but shallower. Form 73. Ht.  $1\frac{3}{8}$  in. Diam.  $3\frac{1}{2}$  in. Similarly acquired (tomb 89). *Excavations in Cyprus*, p. 49, fig. 76.

Thin orange-red slip ; purple paint, worn. Three rings round centre ; two bands round foot ; remains of paint on handle and rim.

- C 721.** BOWL. Form 82. Ht.  $3\frac{3}{8}$  in. Diam.  $4\frac{1}{2}$  in. From excavations at Curium (Turner Bequest), 1895 ; tomb 33. *Excavations in Cyprus*, p. 74, fig. 129.

Drab sandy clay, without slip or polish ; dull dark-brown paint. Deep body with straight sides ; high foot (chipped) and small handle. Paint on rim, handle, and foot ; band round middle of interior ; two waved bands round exterior.



Fig. 265 = C 721.

- C 722.** BOWL. Form 71 (nearly). Ht.  $3\frac{3}{8}$  in. Diam.  $5\frac{7}{8}$  in. 1868 (Pierides).

Buff clay and slip ; paint varying from dull red to black. Straight sides ; one handle, sloping upwards. Bands (red) round exterior and foot and one (purple) in interior ; black on rim.

- C 723.** BOWL. Form 83. Ht.  $2\frac{1}{8}$  in. Diam.  $5\frac{1}{4}$  in. From excavations at Curium (Turner Bequest), 1895 ; tomb 89. *Excavations in Cyprus*, p. 74, fig. 129.

Reddish-drab clay ; no slip ; light red paint. No foot or handle. In the interior, a band, and in the centre a spiral in relief ; on the exterior, band, partly worn away.



Fig. 266 = C 723.

- C 724. BOWL, similar. Form 83. Ht.  $2\frac{1}{8}$  in. Diam.  $4\frac{1}{8}$  in. Similarly acquired. *Excavations in Cyprus*, p. 74, fig. 129.

Deep buff slip; dark purple-brown paint. In the interior, large spiral (painted) in centre and rings round vertical part; on the exterior, six rings.



Fig. 267 = C 724.

- C 725. BOWL, similar. Form 83. Ht.  $1\frac{1}{2}$  in. Diam.  $3\frac{3}{8}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 53.

Drab clay with reddish slip and dark brown paint. Sides straight, sloping outwards; base-ring, but no handle. In the interior, spiral, with parallel bands beyond, and the same on the exterior.

- C 726. BOWL, similar. Form 83. Ht.  $1\frac{3}{4}$  in. Diam.  $3\frac{5}{8}$  in. Similarly acquired. As the last, with lighter coloured slip; patterns as last.

- C 727. BOWL, similar. Diam.  $3\frac{1}{2}$  in. Similarly acquired (tomb-number uncertain).

Drab clay and slip, discoloured; dull dark brown paint. In the interior, large spiral surrounded by band; on the exterior, three rings.

- C 728. BOWL. Ht.  $1\frac{7}{8}$  in. Diam.  $3\frac{3}{4}$  in. Similarly acquired (tomb 53).

Form as preceding, but contracting round middle of bowl; no base-ring or handle. Red clay with light red slip; red paint in interior, brown on exterior. In the interior, concentric circles; on the exterior, parallel bands.

- C 729. MILK-BOWL. Form 74. Ht.  $2\frac{1}{8}$  in. Diam. 6 in. From excavations at Curium (Turner Bequest), 1895; tomb 28. *Excavations in Cyprus*, p. 74, fig. 129; cf. *Cyprus Mus. Cat.*, p. 15.

Type as C 658; long trough-shaped spout and vertical ring-handle. Light reddish-buff slip, with dull light red paint. Made up from fragments and restored. Bands of paint on handle, spout, and foot; round the rim, two bands joined at intervals by cross-strokes.



Fig. 268 = C 729.

On the exterior, broad and narrow bands; in the interior, sunk centre round which are four concentric rings, from which radiate wavy lines in groups of five or six to an outer ring.

- C 730. PLATE with handle. Diam. 6 in. Length  $8\frac{3}{8}$  in. From excavations at Kouklia (Old Paphos), 1899; tomb 32.

Buff clay; dull black paint. On one side a horizontal handle with cross-bar, on the other, a short spike. Repaired. Paint on rim and handle; ladder-pattern on spike. In the centre, three lines forming star within

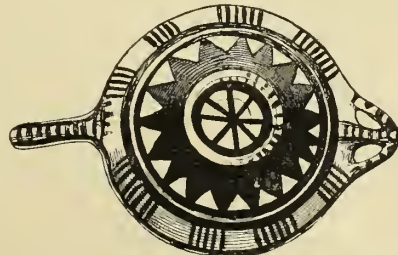


Fig. 269 = C 730.

two rings. On the exterior, rows of short strokes at intervals round rim ; on the foot a pattern resembling a toothed wheel of eight spokes, surrounded by a band of vandyked pattern.

- C 731.** PLATE. Diam.  $5\frac{3}{4}$  in. From excavations at Curium (Turner Bequest), 1895 ; tomb 36. *Excavations in Cyprus*, p. 74, fig. 129.

Buff clay ; dull dark-brown paint. Two small horizontal handles (one wanting). Edge chipped and paint worn. On the top, broad and narrow bands ; underneath, herring-bone patterns and intersecting chevrons, with bands below. On the foot, within a circle, a pattern of lozenges between ladders, with intersecting chevrons above and below.

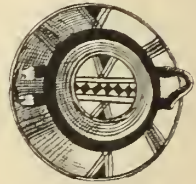


Fig. 270 = C 731.

- C 732.** JUG. Form 89. Ht.  $8\frac{1}{4}$  in. From excavations at Maroni, 1897 ; tomb 9.

Pale buff clay, polished ; dull black and red paint. Shape as C 247 ; body wide, with angle at shoulder and base-ring ; wide cylindrical neck with plain rim ; flat handle. Round the rim, short red and black strokes ; bars on handle. On neck above, red line between two black ; below, panel with borders of black and red lines, in which are, above, red and black zigzags and straight bands ; below, four ducks walking to r., in black with red markings. On the shoulder, a band of guilloche pattern in black and red, with red rosettes in the spaces ; below, bands of black and red lines.



Fig. 271 = C 732.

- C 733.** JUG. Ht.  $9\frac{1}{4}$  in. Similarly acquired.

Technique as last, the decoration imitating "white slip ware" (C 210 ff.) ; globular body without base-ring ; long narrow neck with bowl-shaped mouth ; flat handle. Clay redder and red paint brighter than on last ; repaired. Body nearly spherical, with flat base ; cylindrical neck with thick rim and handle. On the handle, cross-strokes and diagonal lines alternating, in black ; on the neck, bands of black and red. On the body, vertical stripes of red and black in groups, between which are groups of three lines intersecting diagonally, in the upper spaces of which are patterns of wavy lines between straight ones, all vertical, in black and red, except under the handle.

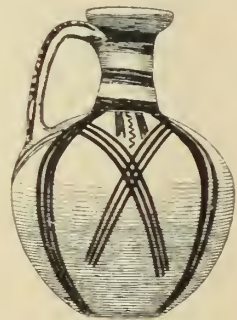


Fig. 272 = C 733.

- C 734.** OLPE. Form 89. Ht.  $7\frac{3}{4}$  in. From excavations at Enkomi (Turner Bequest), 1896 ; **PLATE IV** tomb 10.

Red clay ; buff slip (greenish in parts) ; dull purple-brown paint in two tones. Form as last but one, but neck longer and body more squat ; straight wide neck

with narrow rim ; base-ring. Surface worn in places. Short strokes on rim ; straight and oblique cross-lines alternating on handle. On neck, between bands, three vertical bands of pattern : (1) as on handle, between straight lines ; (2) lozenge-pattern between straight lines ; (3) = (1) repeated. On body, the same vertical patterns continued, and three horizontal bands.

[Apparently an imitation in form and decoration of "white slip ware" (cf. C 247, 249).]

735. OLPE. Form 89. Ht.  $6\frac{3}{4}$  in. From excavations at Enkomi (Turner Bequest), 1896 ; **PLATE IV.** tomb 45.

Pale drab slip, worn in parts, with dull purplish-brown paint. Form as last, but neck shorter and body flatter, of double convex form ; handle with projection (broken off). Round top of neck, bands of black, red, and black ; below, cross of Maltese type. On body, similar crosses alternating with diagonal and lattice patterns in vertical rows ; below, three bands as on neck.

[Perhaps, like the last, an imitation of "white slip ware."]



## IV. THE POTTERY OF THE GRAECO-PHOENICIAN PERIOD (C 736-1018).

### 1. THE STYLE OF TAMASSOS (C 736-737).

Decoration in black on buff ground, with characteristic washes of light red ; Mycenaean influence is hardly apparent, but these two vases must belong to the very earliest time of the Graeco-Phoenician period, about the ninth century B.C.

**C 736.** STAMNOS. Form 90 (nearly). Ht.  $18\frac{1}{2}$  in. Diam.  $12\frac{1}{4}$  in. Found in 1885 at Frangissa (Tamassos)<sup>1</sup> ; acquired 1891. O.-Richter, *Kypros, Bible, and Homer*, pp. 36-38, 62, 63, figs. 37, 38, 71, 75, and pl. 137, 6 ; *Revue Archéol.*, IX. 1887, p. 77, and X. 1887, p. 89 (= Reinach, *Chroniques d'Orient*, I. pp. 294, 360) ; *Class. Review*, V. p. 342 ; *Bull. de Corr. Hell.*, XXXI. p. 248, note ; *Cyprus Mus. Cat.*, p. 12. **PLATE V**

Short wide neck without rim ; flat vertical band-handles on neck, and on the body each side, double handles formed by the horns of a moufflon's head in high relief. Repaired from fragments ; foot restored ; nearly complete, but part of design now obliterated (see Reinach, *loc. cit.*, and O.-Richter, *Kypros*, p. 38). Buff slip ; design in black, with light red washes. On rim, short strokes at intervals ; round neck, bands inside and out ; on upper handles, vertical zigzag lines ; lower handles painted black, with broad stripes continued down the sides of the vase, the moufflon's eyes and muzzle being also black. Round the shoulder, narrow band of scale-pattern and another of hatched triangles between black bands ; below, five rings. On the body, below the design, seven rings between black bands.

On the body are two principal subjects : A. **Hunting Scene** : Two men in a chariot drawn by one horse to r., the horse red with black outlines, the body of the chariot black ; the wheels have eight spokes and in front hangs a horse's tail (?). The men are bearded and nude, with caps on their heads ; their bodies are coloured red with black outlines, the faces in outline only ; the front one has a sword at his side, and his r. hand is raised brandishing a whip ; in the l. he holds some object, now lost ; the other has a spear in r. hand and bow in l. Above is a bird to r., indicating the direction of the movement<sup>2</sup> ; the body is circular, painted red with black outlines, with crossbars on neck, wings, and tail. On the r. is a beast fallen on knees to l. with head raised ; the head in outline, the body red with black outlines ; a man, as before, stands behind

<sup>1</sup> In the same tomb were a jug of the same type as C 817 ff., and others with concentric circles.

<sup>2</sup> See *Rev. Arch.*, *loc. cit.*, p. 80, and cf. *ibid.*, VI. 1885, p. 361 ; Clermont-Ganneau, *Imag. Phén.* p. 40 ff. ; and many early B. F. vases, such as Brit. Mus. B 155.

it, seizing it by the ears, and is about to dispatch it with a hammer. B. **Perseus slaying the Gorgon**: Of this subject, complete when the vase was found, little now remains, viz.: (1) upper part of Perseus to l., holding out the Gorgon's head; he is nude and bearded and wears a fringed cap; (2) head and r. arm holding hammer, of a man as in A, fixing a nail<sup>1</sup> in the Gorgon's body; (3) part of Cretan goat to r., and upper part of a man, as before, shooting an arrow at it; (4) head of another animal. Under one handle, between two cypress or pine-trees (notched stems, leaves red with black outlines), bird to r. as on (A), with red on tail and hatched lines on rest of body. Under the other handle, deer to l. between two trees as before; body red, outlined black, and antlers of tree-form.

[Cf. for the Perseus scene, the sarcophagus from Amathus (Cesnola, *Cyprus*, pl. 15).]

C 737.

OLPE. Form 89. Ht.  $8\frac{1}{8}$  in. From excavations at Enkomi (Turner Bequest), 1896; tomb 80. See *Cyprus Mus. Cat.* p. 185.

Drab slip with dull black paint and washes of red and brown (like the preceding vase). Band of paint on handle; on shoulder, band of chevrons; on the neck, a frieze with black band above, and vertical borders of red bands bordered by black zigzags.

Four bearded men confronted in pairs, drawn in dark brown outline filled in with thin brown wash to express flesh-colour: (1) and (2) have r. arm extended, hair erect, and loose garments reaching to the knees; (3) wears a similar garment painted dark red; (4) has a close-fitting garment drawn in at the waist with a belt, and holds up a Q-shaped object in r. hand, in l. a sword point upwards.



Fig. 273 = C 737.

## 2. EARLY GRAECO-PHOENICIAN FABRICS (C 738-812).

About 850-700 B.C.

Decoration in lustreless black or dark umber paint, with occasional use of purple-red for details, on a light lustreless ground, the slip varying in quality. The more carefully executed varieties (C 738-791) more or less reflect Mycenaean influence, in decoration rather than in form or technique; the ornamentation is almost exclusively linear or geometrical. C 792-812 show more variety of technique but mostly of an inferior character. The prevailing forms are large kraters or amphorae, shallow bowls or plates, and globular or barrel-shaped flasks. In the plates the predominance given to external decoration should be noted; in the jugs and flasks, the gradual evolution of the concentric circles as a decorative motive, further developed in C 860 ff.

<sup>1</sup> See *Rev. Arch.*, IX. (1887), p. 81. For a full description of the subjects on this side, made while it was more complete, see *op. cit.* In (3) and (4) Reinach gives three complete animals.

(1) TECHNIQUE USUALLY GOOD; MYCENAEAN INFLUENCE MORE OR LESS APPARENT (C 738-791).

**C 738.** PLATE OR BOWL. Form 84. Diam.  $9\frac{1}{4}$  in. (with handles,  $12\frac{1}{2}$  in.). From R. H. Lang's excavations at Dali; acquired 1873.

Shallow form, nearly flat, with two horned handles; cf. *Cyprus Mus. Cat.*, 901. Red clay with buff slip; black paint, worn in places, with remains of red. Paint on rim and handle; in the interior, broad central ring, from which a spiral issues, merging in an outer ring; beyond, two rings. On the exterior, round the base, broad bands and fine rings, one of the former in light red; on the edge of the foot, row of spots. Underneath the foot, within a ring, is an elaborate pattern of a square composed of parallel bands of hatched lines, lattice-lozenges, and hatched triangles within a frame of parallel hatched lines; on either side a lattice-triangle.

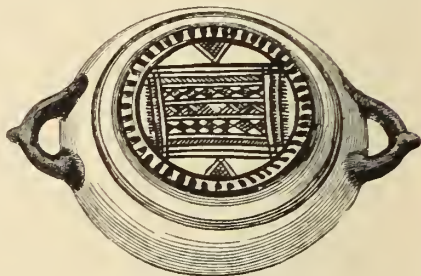


Fig. 274 = C 738.

**C 739.** PLATE. Form 84. Diam.  $10\frac{1}{2}$  in. Similarly acquired.

Nearly flat, with two horizontal handles (one wanting), on which are projecting spurs. Buff slip; dull dark brown paint. Paint on rim and handle; in the interior, large thick spiral merging in broad band, and outer band. On the exterior, round base, broad and narrow bands; on base-ring, small black squares at intervals; underneath foot, oblong panel of lattice-lozenges, forming a network, with solid lozenges at intersections, on each side of which is a lattice-triangle, with border of double lines, and at each end a plain triangle (see Fig. 275).



Fig. 275 = C 739 (part).

**C 740.** PLATE, similar. Form 84. Diam.  $8\frac{1}{2}$  in. (with handles, 12 in.). Similarly acquired.

Horned handles, as C 738. Thin drab slip; dull black paint. Paint on rim and handles; in the interior, thick central spiral surrounded by broad band. Round the base on exterior, broad and narrow bands; underneath the foot, central disc surrounded by spiral merging in broad ring, round which are four lattice triangles and an outer band; on base-ring, short strokes at intervals continuing the lines of the lattice triangles.

**C 741.** PLATE, similar. Form 84. Diam.  $10\frac{3}{4}$  in. (with handles,  $13\frac{5}{8}$  in.). Similarly acquired.

Light red clay with very thin reddish-buff slip; dull black and red paint. Edge damaged; part of exterior surface discoloured. Mycenaean influence less prominent than in the preceding. Paint on rim and handles; in centre, fine

spiral surrounded by broad band, and two outer narrow rings. Underneath the foot, three concentric rings surrounded by broad band of red and four black rings; round these, four lattice-triangles pointing inwards. Round the foot, four fine rings between two broad bands.

- C 742. PLATE, similar. Form 84. Diam.  $10\frac{1}{8}$  in. (with handles,  $12\frac{7}{8}$  in.). 1869 (Sandwith). *Archaeologia*, XLV., pl. ii, No. 3, p. 134.

Drab clay and slip; black paint. In the interior, spiral surrounded by broad band and two narrow ones. On exterior, round base, four fine rings between two broad bands; underneath foot, eight-spoke wheel within rings and bands, surrounded by four lattice-triangles pointing inwards, alternating with four oblong panels of lattice-pattern.

- C 743. PLATE. Form 84. Diam. of bowl,  $9\frac{1}{4}$  in.; total,  $12\frac{1}{4}$  in. 1869 (Sandwith).

Buff clay and slip; dull black and purple paint, much faded. Flat and shallow, with two thick handles, to which are attached knobs (one broken off). Repaired; part of rim wanting. Round the exterior, broad and narrow rings; underneath the foot, central spiral with purple and black rings round; beyond, triple lines alternating with lattice triangles.

- C 744. PLATE. Form 84. Diam.  $8\frac{7}{8}$  in. From excavations at Amathus (Turner Bequest), 1894; tomb 14.

Flat with horned handles, as C 738 ff., the exterior obliquely ribbed all round the edge (width of about 1 in.; cf. *Cyprus Mus. Cat.* 901). Light buff slip; dark brown and purple paint. One handle broken off. In the interior, a series of narrow brown bands, divided in the middle by a broad purple band. On the exterior, paint on ribbed part (and on handles), with seven fine rings round base. Underneath the foot, two groups of fine concentric rings divided by a purple band; round these three patterns alternating (1, 2, 1, 2, 3, 2, 1, 2, 3): (1) vertical zigzag between straight lines; (2) lattice-triangle; (3) horizontal zigzag between groups of parallel vertical lines; round edge of foot, row of short strokes.

- C 745. SHALLOW BOWL. Form 84. Diam.  $8\frac{7}{8}$  in. From excavations at Curium (Turner Bequest) 1895; tomb 44. *Excavations in Cyprus*, p. 74, fig. 129.

Reddish-buff clay; purple-brown and red paint. Two flat arched handles with projections at ends, one broken off. Paint on handle, and short strokes at intervals on rim with band below on interior. In the centre, a cross  $\times$  with three rings round; round the exterior, four bands. Underneath, in the centre, a cross as before, surrounded by a wide red ring and three narrow purple ones; beyond are six lattice-triangles pointing inwards surrounded by a band; round edge of foot are short strokes at intervals.

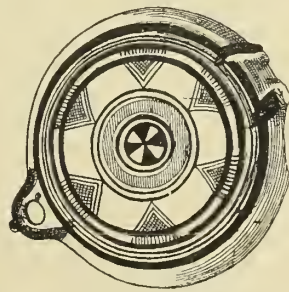


Fig. 276 = C 745.

[Cf. de Ridder, *Coll. de Clercq*, V. pl. 35, No. 532.]



- C 746.** SHALLOW BOWL. Form 79 (nearly). Diam.  $7\frac{1}{2}$  in. From Amathus. Presented by the Secretary of State for Foreign Affairs, 1880.

Red clay with drab slip; dull purple and red paint. Narrow solid handle attached to rim each side, pierced in the middle; low foot. Surface much worn and scraped. Paint on handle and rim; in the interior, concentric rings round centre, and two on rim. On exterior, wide and narrow rings, red and purple; concentric rings on foot.

- C 747.** BOWL. Form 92. Ht.  $7\frac{5}{8}$  in. Diam.  $8\frac{5}{8}$  in. Kition (Larnaka), Richter, 1881.


Form as Mycenaean krater (C 385 ff.), but no rim, and foot proportionately higher; deep bowl with slim vertical handles placed high up. Drab slip; dull black paint. Paint on handles, foot, and inside rim. On body (a) vertical band of lattice-pattern between pairs of lines; lattice-lozenge between vertical lines; zigzag line between straight ones; (b) the same, but with zigzag in place of lattice-band. Below, two bands all round.

- C 748.** BOWL. Form 92. Ht. 7 in. Diam.  $8\frac{1}{4}$  in. From R. H. Lang's excavations at Dali; acquired 1873.

Form as last, but approximating more to the kylix type. Buff slip; dark brown paint. Paint on rim, handles and foot; on body each side, lattice-lozenge between solid triangles; below, two bands all round.



- C 749.** BOWL, similar. Form 92. Ht.  $4\frac{1}{8}$  in. Diam.  $6\frac{3}{4}$  in. Similarly acquired.

Rim sloping outwards; vertical handles placed low down (one broken). Drab slip; dull brown paint. Cf. for the form C 721. Paint on rim, handles,

and foot; two bands round lower part of interior. On the exterior, (a)  with group of four vertical lines on either side, (b) two vertical bands of oblique lines as in (a).

- C 750.** KYLIN. Form 92. Ht. 6 in. Diam.  $7\frac{5}{8}$  in. 1869 (Sandwith).

Type as *Cyprus Mus. Cat.*, 953A, with moulding round middle of body like the early Attic b. f. type; small handles sloping upwards, and slim foot. Buff slip; dull black paint. Surface worn in parts. Paint on rim, handles and foot; rings round stem. On the body each side, two friezes divided by a broad band;

in the upper,  five times repeated; in the lower,  three times; below all round, two broad bands.

- C 751.** BOWL. Ht.  $5\frac{1}{8}$  in. Diam.  $5\frac{1}{2}$  in. 1876 (Cesnola).

Drab clay; dull brown paint. The foot rests on three handle-like supports looped up and attached to the under-side of the bowl; there are two double handles parallel to the sides, each with a nose-like projection between, alternating with single handles (one wanting) at right angles to the sides; flat rim. One

side damaged. On the rim, short strokes; bands of paint round exterior, on handles and supports, and below the handles; between the handles are two lattice-triangles and a lattice-panel with vertical line each side.

752. AMPHORA. Form 88. Ht.  $15\frac{3}{4}$  in. 1869 (Sandwith).

Form as *Cyprus Mus. Cat.* 1108 (derived from Mycenaean type, C 333 ff.); bulging body with wide neck and rim curved over outwards; flat band-handles. Deep buff slip; black and dark red paint. Repaired, but complete; design in places much worn. Red rings on rim and black zigzag lines down handles; on neck, wavy line in red, and black band at base. On shoulder each side, six groups of concentric circles in red; below, black rings and broad bands of red and black; round lower part of body, two black bands.

753. AMPHORA. Form 88 (nearly). Ht.  $6\frac{1}{2}$  in. 1869 (Sandwith). Form reminiscent of Mycenaean type, as last; cf. *Cyprus Mus. Cat.* 1115.

Squat body with small foot, and wide neck with flat rim. Pale buff slip; dull greyish-black paint. In bad condition: repaired, but parts wanting. Band inside rim, and rows of short strokes round top; bars on handles; wavy line round neck<sup>1</sup> and band on shoulder. Three narrow bands round body; lower part, with foot, wholly covered with paint.

754. AMPHORA. Form 87. Ht. 15 in. 1869 (Sandwith). Type as *Cyprus Mus. Cat.* 1128-1130; cf. also O.-Richter, *Kypros*, pl. 157, no. 2a.

Body nearly globular, with long neck, trumpet-shaped mouth, and two sloping side-handles. Coarse granular clay; light buff slip; dark brown paint. Lip repaired; surface worn in parts and design much obliterated. Paint on mouth (inside and out), handles, and foot; bands round neck. At base of neck each side a conical knob (painted). Round shoulder, six lattice-triangles, with double band below; on the body each side, between the handles, double wavy line<sup>2</sup>; below all round, two broad bands.

755. AMPHORA, similar. Form 87. Ht. 22 in. From R. H. Lang's excavations at Dali; acquired 1873. *Archaeologia*, XLV., pl. 13.

Form as *Cyprus Mus. Cat.* 1128; handles set obliquely. Drab slip; dull black paint. Paint on mouth, handles, and foot; bands inside mouth and zigzag line on rim. On neck, band of lattice-lozenges between sets of five rings; lower part painted black. On the shoulder, six lattice-triangles bordered by pairs of lines; in the middle of each side, a spindle-shaped mark; below all round, three bands. On the body each side, a panel with central lozenge filled with smaller lattice-lozenges forming chequer pattern; on either side, two diagonals bulging out in the middle; beyond, each side, vertical band of lattice-lozenges between parallel lines.

<sup>1</sup> Myres in *Journ. Hell. Stud.*, XVII, p. 156, notes that this is a Mycenaean survival, which disappears early.

<sup>2</sup> The wavy line on the body is noted by Myres (*loc. cit.*) as characteristic of the 6th-5th cent.

- C 756.** AMPHORA. Form 86 (nearly). Ht.  $15\frac{3}{4}$  in. Probably from Dali; excavated by M. O.-Richter, 1884.

Form nearly as *Cyprus Mus. Cat.* 1141; swelling body with narrow neck and rim, and vertical side-handles. Light red slip; dark brown paint, with white accessories. Shape of neck distorted in baking; surface discoloured and design indistinct. Black on rim and handles; round neck, groups of concentric circles (five in each). On shoulder, two black bands with white spots; between them, a ring with three cross-strokes at intervals; below, eleven fine rings, black band with white spots, and two narrow bands. Between the handles each side five groups of concentric rings as above; below all round, bands.

- C 757.** AMPHORA. Form 86. Ht.  $24\frac{1}{2}$  in. 1868 (Pierides).

Form as *Cyprus Mus. Cat.* 1140; ovoid body; cylindrical neck, and vertical handles, on which are knobs. Reddish-drab slip; dull black paint. Surface somewhat worn in parts. Paint on handles and inside lip; on exterior of lip, broad zigzag line. On the neck, between broad bands and rings, a row of eleven groups of concentric circles, six in each group. On the shoulder, rings and bands; on the body each side, broad wavy line (cf. C 754); below, three bands, and two more towards foot.

- C 758.** AMPHORA. Form 87. Ht. 24 in. 1876 (Cesnola).

Form as preceding, but with trumpet-shaped mouth (as C 755) and moulding at top of neck. Buff slip; dull black paint. Paint on handles, foot, and lip; on rim, short thick strokes at intervals; on the moulding, thinner strokes at intervals between parallel lines. On neck, above and below, rings and bands; between these, double band of hatchings and panels of lattice-pattern bordered by vertical lines, alternating, each repeated four times. On the shoulder, four lattice-triangles bordered by parallel lines, with two broad bands below; on the body, wavy line each side between handles (as on last), and three bands all round, with a fourth towards the foot.

- C 759.** AMPHORA. Form 85. Ht. 2 ft.  $5\frac{1}{2}$  in. From Aradippou. Presented by the Secretary of State for Foreign Affairs, 1880.

Form as *Cyprus Mus. Cat.* 1140; ovoid body with high cylindrical neck, heavy lip, and vertical handles. Drab slip; dull black paint. Surface in bad condition and discoloured; design very indistinct. Paint on handles; rings and bands on mouth; round the neck, above and below, rings.

Round the neck, a series of ten panels divided by sets of seven vertical lines: (1) lozenge filled with chequer-pattern of lattice-lozenges, with diagonals each side as on C 755; (2) lattice-lozenge with lattice-triangle above and below; (3) panel as (1), but with plain, straight diagonals, the outer ones enclosing lattice-triangles; in the field, chains of small chevrons; (4) panel of lattice-lozenges and triangles forming network; (5) triangle with borders of

lines, filled with lattice-lozenges forming chequer; in the field, two hook-crosses and two squares with triangles at the corners, containing smaller lattice-squares; (6) diagonal pattern, each diagonal having a row of triangles along one side; in the upper and lower spaces are lattice-triangles; (7) lattice-triangle with bordering lines; in the field, a square as in (5), two hook-crosses and chevrons as (3); (8) narrow vertical band of lattice-lozenges; (9) large panel of network formed by central lozenge filled with lattice-lozenges, and above and below, lattice-triangles; in the side-spaces, solid triangles attached to the diagonals; (10) = (4) repeated.

On the shoulder, a similar series of patterns in panels divided by borders of nine lines: (1) lattice triangle as in (7) above; in the field, deer (?) to 1, two hook-crosses, and chevrons; (2) network pattern formed of lattice-lozenges with broad borders; (3) lattice triangle as in (1); (4) obliterated; (5) diagonals with lattice-triangles in upper and lower spaces; (6) long narrow panel with large triangle as (3), but filled with lattice-lozenges; above are two diagonals of parallel lines, each passing between two solid triangles; (7) square filled with chequer-pattern of black lozenges; (8) as (6), but more square; in the field, two hook-crosses; (9) as (5) but with triangles on sides as in (9) above. On the body each side, broad double wavy line, with bands and rings above, and ten rings below all round.

760. AMPHORA. Form 85. Ht. 2 ft. 9½ in. 1876 (Cesnola).

Form as preceding, with narrow moulding at top of neck. Drab slip; dull black and purple paint. Paint on handles and rim and on moulding round neck; band inside mouth. On the neck, above, three rings; below, broad purple band, five rings, and black band; between these are two panels alternating, each repeated four times round the neck: (1) large lozenge filled with chequer-pattern, with diagonals as on C 755; (2) broad vertical purple zigzag line between sets of six parallel lines. On the shoulder, lattice-triangles bordered by parallel lines and sets of seven vertical lines alternating, each repeated four times, with broad band below. Round the body, four bands, and another towards foot.

761. AMPHORA. Form 86. Ht. 2 ft. 1 in. 1876 (Cesnola).

Form as before, but neck wider and lower (cf. *Cyprus Mus. Cat.* 1141). Drab slip; dull black paint. Surface worn and discoloured; design indistinct. On each handle is a knob. Paint on handles and rim; round neck, rings and bands with a band of panels between, two motives alternating; one is repeated five times, the other four. The first-named pattern consists of a lattice-lozenge with a dot in each of the four divisions, with solid and lattice-triangles placed round it at the alternate angles; in each of the alternate panels are three trees, and the panels are divided by sets of six vertical lines. Round the body, bands and rings on shoulder and four bands below, with a broad wavy line each side between the handles.




- C 762.** AMPHORA OR KRATER. Form 88. Ht. 18 in. Probably from Dali; excavated by M. O.-Richter, 1884.

Wide neck with narrow rim; handles of three ribs, the middle one twisted in the form of a cable. Dark red slip (much worn); black paint. Paint on handles, with band of parallel vertical lines at base. On the neck each side, a panel with lozenge in centre, in which are two lattice-lozenges forming a chequer-pattern; on either side, diagonals as on C 755; on each side of the panel are vertical patterns of hatched and zigzag lines between straight ones. On the shoulder each side, a large triangle filled in with chequers and bordered by parallel lines; in the field, two hook-crosses; on each side, parallel vertical lines bordered each side by a chain of semicircles. Below all round, seven rings between two bands; round lower part of body, seven rings and one band.

- C 763.** AMPHORA. Form 88 (nearly). Ht.  $14\frac{1}{2}$  in. From excavations at Curium (Turner Bequest), 1895; tomb 24. *Excavations in Cyprus*, p. 82.

Egg-shaped body, with wide short neck and narrow rim; thick handles from rim to shoulder. Buff slip; black paint. Repaired, but practically complete; paint worn in parts and surface discoloured. On rim, rows of short strokes; on handles, oblique lines and cross-bars; round neck, three bands. On shoulder (a) bird to r. in outline, with head turned round, legs rendered in duplicate;

(b) large cross , each arm filled in with cross-lines. Round the body, nine rings between bands, and four bands below.

[A similar vase in the Louvre (Salle A).]

- C 764.** STAMNOS. Form 90 (nearly). Ht.  $15\frac{1}{2}$  in. 1876 (Cesnola).

Form as *Cyprus Mus. Cat.* 1183; low neck and vertical handles. Brownish-red slip, much worn on one side; dark brown and dark purple paint. Design



Fig. 277 = C 764 part.

on reverse nearly all worn away. Paint on handles; four bands round neck; round shoulder, nine rings between broad bands; below the design on the body, eight bands; broad band round foot. On the body each side, a frieze of elaborate patterns, with conventional trees between: three large lozenge-shaped panels of chequer-pattern with intervening lozenges, one filled with five lattice-lozenges, the other with various ornaments; at each end a triangle with patterns produced by "reserved" lines.

- C 765. PYXIS. Form 90 (with feet). Ht.  $7\frac{1}{4}$  in. ; with cover,  $9\frac{1}{2}$  in. 1876 (Cesnola). Cesnola, *Cyprus*, p. 101.

Body cylindrical, with flat shoulder and low base, standing on three legs of looped form (cf. C 751) ; two double handles, representing the horns of a moufflon's head which is modelled in high relief each side (cf. C 736 and *Cyprus Mus. Cat.* 1184 ; also A. Cesnola, *Salamina*, pl. 19, No. 28). On the cover, knob in form of small jar. Drab slip ; dull black and purple-brown paint. On cover, purple band round edge, and round centre, band of zigzags between two broad bands of purple ; on rim of jar, oblique strokes (purple). On rim of vase, fine rings ; round shoulder, black and purple bands and rings ; paint on feet and handles ; eyes and muzzle of moufflon black. On the body each side, pattern of four leaves with ribs down the middle, forming a cross (cf. C 755 ff.) ; on either side, bands of vertical lines. Below, broad black and purple bands and black rings.



Fig. 278 = C 765.

- C 766. PYXIS OR STAMNOS. Form 90. Ht.  $8\frac{1}{4}$  in. From Aradippou near Larnaka. Presented by the Secretary of State for Foreign Affairs, 1880.

Form as preceding, but no cover ; double vertical handles (one broken), but no modelled head. Red clay with lustreless slip ; black paint. In bad condition ; design on reverse nearly all worn away. On rim, rows of short strokes at intervals ; handles and foot black ; on shoulder, alternate rings and bands. On the body each side, panel of lattice-lozenges forming a chequer pattern, with rows of vertical lines down each side : below, five rings between broad bands. Round the foot, broad band and numerous fine rings.

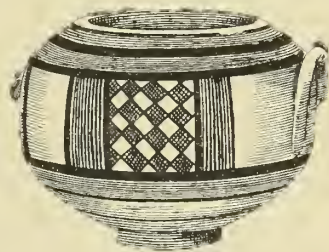


Fig. 279 = C 766.

- C 767. JUG with handle over mouth. Form 108. Ht.  $10\frac{1}{2}$  in. Found at the Salt Lake, Larnaka, 1865. Presented by D. E. Colnaghi, Esq., 1868.

Type as *Cyprus Mus. Cat.* 1029. Body bulging in middle, with wide neck, broad flat handle, and conical spout (broken) on shoulder. Buff slip ; black and dull purple paint. Surface much worn and scraped. Bars on handle and spout ; on neck, purple rings and black bands ; on shoulder, four large lattice-triangles, below which as on neck ; paint on foot.

- C 768. JUG, similar. Form 108. Ht.  $4\frac{1}{4}$  in. From excavations at Amathus (Turner Bequest), **PLATE IV.** 1894 ; tomb 243.

Globular body with small foot. Drab slip ; dark brown paint. Foot and rim chipped. On handle, bars, with ring in middle ; neck painted brown ; stripes down spout. On the body, two groups of rings.

- C 769.** OINOCHOE. Form 91. Ht. 7 in. Similarly acquired (tomb 295). *Excavations in Cyprus*, p. 108, fig. 156, no. 5.

Globular body; short swelling neck with trefoil mouth; arched handle and small foot. Drab slip; dull dark-brown paint. Paint on lip; rings round neck; stripe down handle with cross-bars at top. On body each side, a large spiral imitating concentric rings, enclosed by a broad ring; in the centre of the spiral, concentric rings.

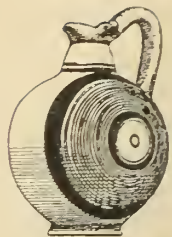


Fig. 280 = C 769.


- C 770.** OINOCHOE, similar. Form 91. Ht.  $7\frac{1}{4}$  in. Similarly acquired (no tomb-number). *Excavations in Cyprus*, p. 108, fig. 156, no. 1.

Drab slip; dull purple-brown paint. Repaired. Round neck, wavy line between rings; handle as last, with cross-bars also below; on body, each side, fine continuous spiral as last, surrounded by two broad bands, but without the inner circles, the spiral starting from the centre.



Fig. 281 = C 770.

- C 771.** JUG. Form 96. Ht.  $3\frac{1}{2}$  in. 1868 (Pierides).

Type as *Cyprus Mus. Cat.* 1027, with globular body, plain lip, slim handle, and conical spout on shoulder. Buff slip; black paint. Paint down sides of handle and spout, and ring at base of neck; round the neck, four groups of concentric circles . On shoulder, four similar groups of circles and one composed of a broad and a fine ring; round the body, four rings between two narrow bands and broad band below.

- C 772.** JUG, similar. Form 96. Ht.  $3\frac{7}{8}$  in. Presented by A. W. Franks, Esq., 1879.

Form as preceding, but with egg-shaped body. Buff slip; black paint. On handle, ladder-pattern; rings round neck; on the shoulder each side, two bands of parallel lines ending in spirals (cf. C 773); round body, narrow bands and rings.

- C 773.** JUG. Form 96. Ht. 4 in. From excavations at Amathus (Turner Bequest), 1894; tomb 244. *Excavations in Cyprus*, p. 108, fig. 156, no. 10.

Pale buff clay with good slip; dark brown paint. Wide neck and angular handle; spout on front (broken). On handle, spout, and inside mouth, bands; on neck, wavy line and two rings; on shoulder each side, two bands of parallel lines ending in spirals, as on last, the lines varying in thickness; below, wide bands and rings.



Fig. 282 = C 773.


- C 774.** JUG. Ht.  $3\frac{1}{2}$  in. 1868 (Pierides).

For shape cf. *Cyprus Mus. Cat.* 1023 and 1062; body straight and narrow, like an *alabastron*; very short neck with trefoil mouth; small handle. Polished

buff slip; black and purple paint. Paint on edge of lip and ring round neck; ladder-pattern on handle. On shoulder, group of four concentric rings; round body, eight black rings, purple band, two black rings and black band.

- C 775. JUG. Form 97. Ht.  $2\frac{3}{8}$  in. From excavations at Curium (Turner Bequest), 1895; tomb 56. *Excavations in Cyprus*, p. 74, fig. 129.

Drab clay; dull black paint. Shape as *Cyprus Mus. Cat.* 1097; squat body, cylindrical neck, and spreading lip. Rings on inside of lip and band round base of neck; bars on handle and three rings round body; underneath, cross in

circle  surrounded by four rings.

- C 776. BARREL-SHAPED LEKYTHOS. Form 98. Ht.  $4\frac{1}{4}$  in. From excavations at Amathus (Turner Bequest), 1894; tomb 286. **PLATE IX.**

Type as *Cyprus Mus. Cat.* 980 ff.; body nearly cylindrical, with nipples at ends; plain narrow neck widening to mouth; small thin handle. Reddish-buff slip; black and purple paint. Handle black; round neck, purple and black rings; round the body, vertical bands of fine lines (four to each inner, five to each outer band).

[Found with scarabs of the XXVIth Dynasty (800-650 B.C.).]

- C 777. LEKYTHOS, similar. Form 98. Ht.  $4\frac{1}{8}$  in. Similarly acquired (tomb 14).

Buff slip; black paint. Bands round neck and ladder-pattern on handle. Round middle of body, two bands of fine lines (four in each); at one end, badly-executed spirals surrounded by a broad ring; at the other, four concentric rings within broad band.

- C 778. LEKYTHOS, similar. Form 98. Ht.  $3\frac{1}{2}$  in. From excavations at Curium (Turner Bequest), 1895; tomb 52. *Excavations in Cyprus*, p. 75, fig. 132.

Buff slip; dull black and dark red paint. Surface worn in parts. Mouth painted red outside; rings round neck and paint on handle. Round the body, two bands, each of four rings; at each end, three rings within a broader band.



Fig. 283  
= C 778.


- C 779. LEKYTHOS. Form 98. Ht. 4 in. From Amathus. Presented by the Secretary of State for Foreign Affairs, 1880.

Midway between barrel type and aryballos type, with body somewhat flattened; funnel-shaped mouth (injured) and slim handle. Buff slip; dull brown and dark red paint. Mouth painted red on outside; ladder-pattern on handles; ring round base of neck. On the body each side in centre, three concentric rings, round which are three more rings.



- C 780.** LEKYTHOS, similar. Form 99. Ht. 5 in. From excavations at Amathus (Turner Bequest), 1894.

Drab clay; dark brown paint. Form as *Cyprus Mus. Cat.* 977-979; body globular, with flattened sides; no base; narrow neck, widening at mouth. Rings on rim and band at base of neck; bars on handle; on the body, four

crosses  surrounded by spirals within broad bands.

- C 781.** LEKYTHOS, similar. Form 99. Ht. 4 in. Similarly acquired (tomb 286).

Front, back, and sides flattened, the latter with nipples; mouth like an inverted thimble; slim handle. Drab slip; dull brown paint. Rings round neck and bars on handle; on each face of the body, a large spiral in imitation of concentric circles, surrounded by a broad ring.

[Found with scarabs of XXVIth Dynasty; cf. C 776.]

- C 782.** LEKYTHOS, similar. Form 98. Ht. 5 in. 1869 (Sandwith).

As last, with rounded base; long narrow neck with funnel-shaped mouth. Light buff slip, polished; dark brown paint. Rings round mouth and bands round neck; ladder-pattern on handle. On each face of the body a large spiral imitating concentric circles, merging in a broad outer band, and the same on base.

- C 783.** LEKYTHOS, similar. Form 99. Ht.  $3\frac{1}{4}$  in. 1869 (Sandwith).

PLATE I

Slim handle. Light buff slip, polished; dull purple brown paint. On neck, band of tooth-pattern and rings; on handle, ladder-pattern. On body, four groups of concentric circles (each of four rings enclosed by a band); underneath, a similar group. On the shoulder is painted a plain cross.

- C 784.** LEKYTHOS, similar. Form 98. Ht.  $3\frac{3}{4}$  in. From R. H. Lang's excavations at Dali; acquired 1873.

Type as *Cyprus Mus. Cat.* 977-979. Spherical body with nipple each side; long narrow neck with funnel-shaped mouth. Light buff slip; dark brown paint. Partly restored. Bands round neck and ladder-pattern on handle; on the body each side a vertical band of parallel rings forming circles, each enclosing a spiral which starts from the nipple and merges in an outer ring.

- C 785.** LEKYTHOS, similar. Form 98. Ht.  $2\frac{3}{4}$  in. Similarly acquired.

PLATE I

Base flattened. Light buff slip; dark brown and purple paint. Purple on mouth; brown rings round neck; ladder-pattern on handle. On the body, three groups of concentric circles, each consisting of two rings within a wider one.

C 786. LEKYTHOS, similar. Form 98. Ht.  $2\frac{5}{8}$  in. Similarly acquired.

Neck and handle slimmer than last. Drab slip; dull brown paint. Rings round mouth and neck; handle as last; on the body, four groups of concentric circles (four rings within a wider one).

C 787. LEKYTHOS, similar. Form 98. Ht.  $2\frac{1}{2}$  in. Similarly acquired.

Flattened base. Buff slip; dark brown and dark red paint. Handle broken off; surface worn in parts. Mouth painted red on outside; round neck black rings; on the body each side and in front, three concentric circles, the outer broader than the other two.

C 788. LEKYTHOS, similar. Form 98. Ht.  $2\frac{1}{4}$  in. Similarly acquired.

Handle wanting; surface much worn and paint largely obliterated. Design as last.

C 789. LEKYTHOS, similar. Form 98. Ht.  $2\frac{1}{4}$  in. Similarly acquired.

Buff slip; black and purple paint. Lip chipped. Lip purple and handle black; rings on neck; on body, three groups of concentric circles, each composed of two rings within outer band.

C 790. LEKYTHOS, similar. Form 98. Ht.  $2\frac{3}{8}$  in. Similarly acquired.

Globular body with flattened base; funnel-shaped mouth. Handle wanting; surface worn in parts. Purple on outside of mouth; rings round neck; on body, three groups of concentric circles (four in each).

C 791. ARYBALLOS. Form between 97 and 104. Ht.  $2\frac{3}{4}$  in. 1868 (Pierides).

PLATE IV.

Type nearly as *Cyprus Mus. Cat.* 1006, with flat body, short narrow neck with handle-ridge, flat lip (chipped), and small handle. Buff slip; black paint. Rings on lip and neck; bars on handle; on shoulder, three groups of five concentric rings, and one of broad and narrow rings; round the body, rings of varying width.

## 2. (2). INFERIOR TECHNIQUE, VARYING IN CHARACTER (C 792-812).

C 792. JUG. Ht.  $8\frac{1}{2}$  in. From excavations at Poli (the ancient Marion). Presented by the Cyprus Exploration Fund, 1890. *J.H.S.*, XI. p. 37. PLATE IV.

Red clay, with unpolished slip; dull black paint. Body somewhat flattened, with wide neck, and trefoil lip; looped handle, on which is modelled a serpent in relief. Repaired. On the lip and handle, black markings; foot painted black; on neck, three wavy lines and ring at base; on the shoulder, lattice-triangles, with three narrow lines between two wide ones below.

[Cf. *Cyprus Mus. Cat.* 1130 d and 1134, and for the ornament, *ibid.* 1042.]

- C 793.** JUG. Form between 96 and 100. Ht.  $5\frac{1}{2}$  in. From Aradippou. Presented by the Secretary of State for Foreign Affairs, 1880.

Wide neck with plain lip; flat handle; on shoulder, a cylindrical spout (chipped). Drab slip, of a finer quality than usual; dark purple-brown and purple-red paint, faded in parts. Inside mouth and on lip, narrow bands; on neck two bands, one with serrated edge; on handle, zigzag line; paint on spout and lower part of body. On shoulder, triangle of chequer pattern with hook-cross on either side; beyond, vertical zigzag lines between groups of four or five straight; between spout and handle, wavy line. Round the body, broad purple band between narrow brown bands.



Fig. 284 = C 793.

- C 794.** OINOCHOE. Form 99 (nearly). Ht.  $8\frac{1}{2}$  in. From Nebesheh in the Egyptian Delta. Presented by the Egypt Exploration Fund, 1888. *Tanis II.*, pl. 3, and see p. 20. Found in a Cypriote tomb of the XXVIth Dynasty.

Spherical body without foot; narrow neck with handle-ridge, and double-ribbed handle. The form recalls the "barrel-shaped" lekythos (C 795, 816). Coarse red clay; black and purple paint, much faded. Round the body each side, purple band between black rings (vertical), enclosing similar rings in centre of side; on the front, panel with intersecting lines; under handle, five lines intersecting five others at right-angles.

- C 795.** BARREL-SHAPED LEKYTHOS. Ht.  $9\frac{1}{2}$  in. 1869 (Sandwith).

Form as C 776; handle-ridge on neck, and flat handle, but no nipples. Buff slip; black and purple paint. Inside lip, toothed pattern; on outside, black and purple bands; band round base of neck; on handle, vertical zigzag line and loop below. Round the body vertically on each side broad purple band between black rings; in middle at front and back, a pattern of lattice-lozenge with lattice-triangle above and below; at each end of body, large black cross in circle, surrounded by black rings and a broad purple band.



Fig. 285 = C 795.

- C 796.** TWO-HANDLED FLASK. Form 101. Ht.  $4\frac{5}{8}$  in. From Nebesheh in the Egyptian Delta. Presented by the Egypt Exploration Fund, 1888. Found in a Cypriote tomb of the XXVIth Dynasty (cf. C 794 and *Tanis II.*, p. 20, pl. 3). PLATE I.

Lentoid form with rounded base; thick handles; narrow neck and small mouth (chipped). Pale red or deep buff polished slip; dull brown paint. Cracked across body; paint faded. On each face, three inner and three outer concentric circles.

- C 797.** TWO-HANDLED FLASK. Form 101. Ht.  $4\frac{3}{4}$  in. 1869 (Sandwith).

Body of lentoid form or like a flattened spheroid, with narrow neck and plain cylindrical mouth; rounded base. Reddish clay and slip, the latter light-

coloured and much worn ; dull black paint. Bars on handles ; on each face of the body, concentric circles in threes and fours.

- C 798. TWO-HANDLED FLASK. Form 101. Ht. 5 in. From Amathus. Presented by the Secretary of State for Foreign Affairs, 1880.

Handles very slim. Light red clay with buff slip ; dull black and purple paint. Mouth damaged ; surface in bad condition and paint much faded. On the body each side, a series of black and purple concentric circles.

- C 799. TWO-HANDLED FLASK, similar. Form 101. Ht.  $4\frac{3}{8}$  in. From excavations at Kouklia (Old Paphos), 1899.

Buff clay with thin slip and dark brown paint made on the wheel. Lip chipped. In the centre of each face is a projecting knob. On the handles, bars of paint and two rings round neck ; on the body each side, concentric circles in two groups of three each.

- C 800. DOUBLE LEKYTHOS. For form cf. No. 101. Ht. 5 in. Similarly acquired.

The vase has two lentoid-shaped bodies joined side by side so as to leave a shallow groove between ; the neck is also double with handle each side. Coarse drab clay ; slip worn away ; patterns in dark brown matt paint. One mouth is broken away and a hole is broken in one side. Made on the wheel. On the handles and between the bodies are markings in brown, and on each face of the vase are concentric rings in two groups.

- C 801. MASTOS. Ht.  $3\frac{1}{8}$  in. Diam.  $4\frac{3}{8}$  in. Acquired 1884.

PLATE IV.

Buff slip ; dull black paint. Hemispherical with flat base, all covered in except for a spout on one side ; conical knob on top for nipple, and two pierced ear-handles on sides. Rim of spout chipped. Round the knob, a broad band ; row of lattice-triangles ; below, the same, but smaller, between horizontal bands ; bottom plain.

[Cf. A. Cesnola, *Salaminia*, pl. 19, fig. 11, and O.-Richter, *Kypros*, pl. 150, fig. 20.]

- C 802. ASKOS IN FORM OF BULL. Ht.  $5\frac{3}{8}$  in. Length 6 in. From excavations at Maroni, 1897 ; tomb 24. PLATE IV.

Light red clay without slip ; dull red and black paint. Mouth and arched handle on back ; muzzle forms spout. Black markings on head ; on neck, shoulders, and hind-quarters, bands of red with black borders. On each side a double panel with red and black borders ; above, lattice-pattern ; below, diagonals in red and black. Underneath are two vertical zigzag lines ; on the handle, dashes of red and black.

803. VASE IN FORM OF DUCK. Ht.  $3\frac{1}{8}$  in. Length 4 in. 1869 (Sandwith).

PLATE IV.

Breast and under-side flattened ; short broad tail but no legs ; spout with trefoil lip in place of head, and arched handle thence to back. Lustrous buff slip with patterns in black and purple-red paint. Surface scraped and slip worn.



On handle, ladder-pattern in black ; on spout, black rings and red spots round base. On breast, large star of eight points in red edged with black ; wings and tail indicated by patches of red with black markings (oblique lines on wings and lattice-pattern on tail).

- C 804.** ASKOS IN FORM OF BIRD. Ht.  $3\frac{1}{4}$  in. Length  $4\frac{5}{8}$  in. Morel Coll., 1904.

PLATE I

Red clay with buff slip ; black and red paint. Trefoil mouth in place of head, on which are eyes ; handle on back. Bands of black and red on sides ; on back, chevrons ; black and red markings on handle and red on the tail.


- C 805.** ASKOS IN FORM OF BIRD. Ht.  $5\frac{3}{4}$  in. From excavations at Curium (Turner Bequest), 1895 ; tomb 6. *Excavations in Cyprus*, p. 77, fig. 138.

Buff clay and slip ; red paint. Bird rudely modelled, the head replaced by a trefoil mouth, from which a handle passes to base of neck ; on each side is a small projection for the pinions ; tail indicated, and three short feet. Bands of red and black paint on handle, neck, and upper part of body ; eyes painted on mouth.



Fig. 286 = C 805.

- C 806.** VASE IN FORM OF DUCK. Ht.  $3\frac{7}{8}$  in. Length  $5\frac{1}{4}$  in. 1876 (Cesnola).

Body egg-shaped, with small wings spread and short broad tail ; in place of head, spout with trefoil lip, from which a handle is arched over to the back ; no legs indicated, but three small supports under the body ; on the breast are attached three pellets, one sausage-shaped, the other two round. Drab slip ; dull dark brown paint. On handle, ladder-pattern ; rings round spout and eyes painted on lip ; pellets on breast painted. On back and tail,  pattern ; on each side of body, six groups of three concentric rings ; bars of paint on wings.

- C 807.** VASE IN FORM OF BIRD. Ht.  $5\frac{3}{8}$  in. 1876 (Cesnola).

Pale buff clay with dull black paint. Trefoil mouth in place of head, with arched handle thence to tail ; three rudimentary feet ; a projection each side representing the pinions. Bars of paint on handle ; eyes indicated on mouth of vase ; rough markings to indicate wings and feathers on upper part of body.

- C 808.** FLASK IN FORM OF DUCK. From R. H. Lang's excavations at Dali ; acquired 1873.

Elongated body ; head roughly modelled ; no legs and rudimentary wings ; spout and handle on back. Buff slip ; details in light pinkish-red. Lip of spout chipped. Red on beak, wings, and tail, and rim of spout ; traces of paint on hind part of body.

- C 809.** ASKOS. Ht. 4 in. Purchased from M. O.-Richter, 1884.

Squat body with short neck and wide mouth, over which is arched a handle (cf. C 767) ; on either side of body, a small horizontal handle ; in front, long

curved tubular spout, and at back a flat projection like a bird's tail (as if the vase was intended for a rough imitation of a bird's form). Drab slip, discoloured ; black paint. Bands on upper handle ; paint on side-handles and spout ; on body, wavy line and broad and narrow bands.

C 810. DOUBLE VASE. Ht. 5 $\frac{3}{8}$  in. From R. H. Lang's excavations at Dali ; acquired 1873.

Double flat body, the upper part smaller than the lower, with small mouth on top and three short legs below ; handle at back of each body with projection below ; each has a spout in front, of bulbous form, and a small projection each side. \*Technique as C 808 ; red clay with buff slip ; traces of red and black paint on spouts, legs, and handles, and forming patterns on body, but nearly all worn away. Upper spout broken off and lower one injured ; two legs restored.

C 811. PART OF RING-SHAPED VASE. Length of part remaining, 9 in. Ht. 4 in. From excavations at Amathus (Turner Bequest), 1894 ; tomb 286 (cf. C 776, 781). See *Excavations in Cyprus*, p. 126.

Light red clay without slip : dull black paint. Broken in two, repaired and partly restored. Style and technique as C 801. On the ring are a pomegranate, an amphora (incomplete), and the base of another vase. The amphora has painted patterns ; band inside lip and lattice-patterns on shoulder ; on the ring are lattice-patterns (inside) and lattice-triangles (outside).

[Cf. *J.H.S.*, XVII., p. 142 ; O.-Richter, *Kypros, Bible, and Homer*, pl. 149, 15e ; *Athen. Mitth.*, XI. p. 239, Beilage 3, Fig. 1.]

C 812. FRAGMENT OF LARGE VASE. Ht. 5 $\frac{3}{8}$  in. From excavations at Enkomi, Cyprus (Turner Bequest), 1896 ; tomb 12.

Red clay and slip ; dull brown paint. From the neck of a large amphora ; cf. C 858-9. Bird to r., with wings spread, very rude ; above, zigzags ; below, oblique lines between zigzags.

### 3. STYLE OF KITION (C 813-836).

Technique showing an advance on the previous group ; white slip of better quality, and general use of a bright purple-red. Date 800-700 B.C. Among the characteristic forms is the jug with spherical or flattened body ornamented with birds and small patterns such as hook-crosses and vertical rows of chevrons ; also amphorae and kylikes with rectangular or triangular panels of various patterns.

C 813. AMPHORA. Form 88. Ht. 11 in. Excavated at Kition by M. O.-Richter, 1881.

Form as *Cyprus Mus. Cat.* 1108. Body tapering to high foot with sloping shoulder, wide straight neck, and double-ribbed handles. Drab slip ; dull black and purple paint. Handles painted black and purple ; inside mouth, black and purple bands and black rings on rim ; on neck each side, wavy line and black

band round base ; on foot, black rings and broad band of purple. On shoulder each side, elaborate pattern as on C 814 (lower row), composed of a triangle of lozenges in chequer bordered by parallel lines, oblique lines above and segments of circles each side ; on either side; a star of many points and a vertical band of short zigzag lines. Below, broad purple band between fine rings and black band.

**C 814.** KYLIX. Form 92. Ht. 6 in. Diam.  $8\frac{1}{8}$  in. 1876 (Cesnola).

Form as *Cyprus Mus. Cat.* 951 ff. Thick stem with spreading foot ; body straight-sided, with small, vertical loop-handles, hardly projecting from sides. Drab slip ; black and crimson paint. Paint on handles and foot, and a curved line above each handle ; ring round stem, and broad band round under-side of bowl. Round the interior, black rings and broad red band ; round centre, concentric bands and rings. On the exterior each side, a double frieze ; in the upper row : A. In the middle a rectangle with diagonals, across which are double rings ; in the spaces, semicircular patches of black against each side ; on either side, between two squares of vertical lines, diagonally divided rectangle : in the upper half, oblique lines ; in the lower, an irregular patch of red. B. Similar, but different patterns in outer rectangles : red panels enclosing zigzags, and in one angle concentric semicircles, in the other, oblique lines. In the lower row : A. An elaborate pattern, composed of a triangle of oblique lines, on either side of which are concentric segments of circles (one crimson) and bands of oblique lines, with patches of crimson in the upper spaces ; below, a row of small chevrons, and on either side, vertical rows of the same with a hook-cross each side, and bands of vertical lines. B. The same with slight variations.



Fig. 287 = C 814.

**C 815.** KYLIX. Form 92. Ht.  $5\frac{7}{8}$  in. Diam.  $6\frac{1}{2}$  in. 1876 (Cesnola).

Form as last ; moulded ring round stem. Drab slip ; greyish-black and red paint. Paint on handles and foot ; round stem, purple band between black lines. Round the rim inside, black bands ; round the centre, broad red band, and black concentric rings. On the exterior, double frieze each side ; in the upper row each side : panel in middle as on last (see Fig. 288) ; on either side, between two squares of vertical lines, a panel with chevrons and segments of circles. In the lower row each side, between two elaborate lotus-plants (black with details in red), a pattern of concentric lozenges with chequered centres, with band of chevrons above, between two rows of vertical parallel lines.



Fig. 288 = C 815.

- C 816. BARREL-SHAPED LEKYTHOS. Ht. 13 in. 1876 (Cesnola). Walters, *Ancient Pottery*, I., pl. 13.

Type as Cesnola, *Cyprus*, p. 405, fig. 17, and Louvre A 151. Body egg-shaped (the long axis at right angles to axis of vase); at each end a kind of nipple; narrow neck with handle-ridge and heavy, overhanging lip; no foot. Pale buff slip; dull black and crimson paint. Paint on handle; rings on lip; round neck, broad red band, black rings, wavy line, and band. Round the nipples, concentric black rings and bands and a purple band. On body in front, large bird to r., very much conventionalised, drawn in thick black outlines; feathers and wings elaborately rendered by purple patches, rows of parallel lines, and other patterns. On either side, band of rings vertically encircling the vase; beyond which on each side are a pattern of lozenges enclosed by parallel lines and black triangles, and a similar pattern without the lozenges.

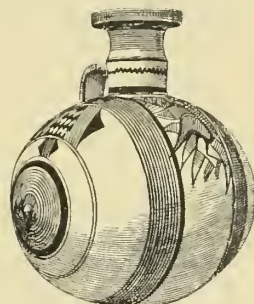


Fig. 289 = C 816.

- C 817. OINOCHOE. Form 91. Ht.  $7\frac{3}{4}$  in. From Kition; excavated by M. O.-Richter, 1881. *Revue Archéol.*, VI. (1885), p. 345 = Reinach, *Chroniques d'Orient*, I., p. 175.

Body egg-shaped, with wide neck and trefoil lip (chipped; the edges somewhat flattened); flat thick handle. Red clay with deep buff slip; dull black and purple-red paint. Eyes painted on lip; ladder-pattern down handle; round the neck, zigzag line and purple and black rings. On the body in front, large bird (swan?) to r., with wings addorsed, long legs and beak; body marked with pointed oval frame filled in with purple stripes between black lines; on wings, black lines; tail purple, edged with black. On r., lotos-flower(?) with purple blossom; on l., oblong panel with purple frame enclosing six black zigzags. Beyond this, bird to r., with long legs, and small narrow wings spread, all in black, with black lines across wings; in front of it a plant with flower, purple with black edges. Both birds stand on sprays, from which the flowers spring.



Fig. 290 = C 817 (part).

818. OINOCHOE. Form 91 or 95. Ht.  $6\frac{1}{8}$  in. 1876 (Cesnola).

Shape as last (cf. *Cyprus Mus. Cat.* 1086); body globular, with wide neck, trefoil lip, and flat, thick handle. Technique as last; in bad condition. Eyes on lip; on handle, pattern as Fig. 291; zigzag line and rings (purple and black) on neck. On the body, large bird



Fig. 291 = C 818 part.



to r., with long beak ; body in outline with rings of black round a purple centre ; on the wing, hatched lines, vertical and horizontal ; on the tail, chevrons. In the field, chevrons in groups, and dotted hook-crosses.

- C 819. OINOCHOE, similar. Ht. 6 in. 1876 (Cesnola).

PLATE I

Form and technique as last. Patterns as last ; on wings of bird and on handle, cross-bars only ; bird's beak very large.

- C 820. OINOCHOE. Form 95. Ht.  $5\frac{1}{8}$  in. Presented by A. W. Franks, Esq., 1879.

Form as before. Drab slip ; dull black paint. Eyes on mouth ; rings on lip and base of neck ; on handle, pattern as C 818. On body in front



- C 821. OINOCHOE, similar. Form 91 or 95. Ht.  $6\frac{1}{8}$  in. From Asia Minor (?). Morel Coll., 1905.

Buff slip ; black paint. Handle wanting ; lip broken. Eyes on mouth and

two rings round neck ; on body,



, and loop at base of handle.

- C 822. OINOCHOE, similar. Form 102. Ht.  $4\frac{1}{2}$  in. 1876 (Cesnola).

Form as before, but with squat body. Drab slip ; dark brown and purple paint. Rings of paint on mouth, and small eyes ; on handle, vertical zigzag. On the body, two birds confronted, rudely drawn, with long legs and wings spread, painted in purple with brown outlines. Between them an eight-point rosette or star in purple, outlined brown.

- C 823. OINOCHOE, similar. Form 102. Ht.  $4\frac{1}{4}$  in. From excavations at Amathus (Turner Bequest), 1894 ; tomb 30. *Excavations in Cyprus*, p. 108, fig. 156, 2.

Pale buff slip ; brown and purple paint. Mouth and handle as last, the former injured. Two small birds confronted, very roughly drawn, with long legs and wings spread ; outlines and bars across body in brown, wings and other details purple ; between them, three brown lines and three purple, intersecting at right angles.

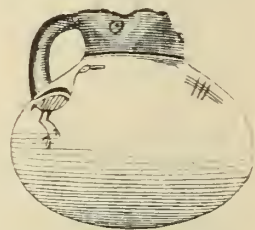


Fig. 292 = C 823.

- C 824. OINOCHOE, similar. Form 102. Ht.  $4\frac{5}{8}$  in. Similarly acquired (tomb 15). *Excavations in Cyprus*, p. 108, fig. 156, no. 11.

Colours as last. Mouth chipped. Bars on handle ; on body, three birds to r., roughly drawn in brown outline with purple cross-lines ; on the l., a similar bird to l.

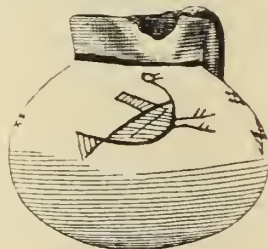


Fig. 293 = C 824.

- C 825. OINOCHOE, similar. Form 102. Ht. 4 in. Similarly acquired (tomb 286). *Excavations in Cyprus*, p. 108, fig. 156, 6.

Technique as before. Bars on handle ; on the body, patterns of intersecting lines alternating with pairs of zigzag lines, the former repeated at each end.

[Found with scarabs of XXVIth Dynasty.]

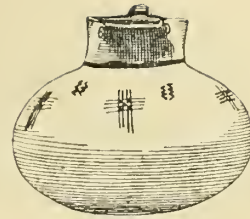


Fig. 294 = C 825.

- C 826. OINOCHOE, similar. Form 102. Ht.  $2\frac{1}{4}$  in. Similarly acquired (tomb 198).

Buff slip ; dark brown paint. Bars on handle ; ring round neck ; on body, pairs of intersecting lines, occurring three times.

[Date of tomb, about 650-600 B.C.]

- C 827. OINOCHOE, similar. Form 102. Ht.  $3\frac{1}{2}$  in. Similarly acquired (tomb 152).

Thin drab slip ; dark brown and purple paint. Handle broken off and mouth injured. Eyes on mouth and ring round base ; on the body, two birds confronted, with tree between ; the birds are roughly drawn in dark brown outline, with purple crossbars on body and tail, the wings purple.

- C 828. OINOCHOE, similar. Form 102. Ht. 3 in. Similarly acquired.

Body not so squat as last. Reddish-drab slip ; brown paint, worn. Eyes on mouth ; on handle, vertical zigzag ; birds and tree as last.

- C 829. OINOCHOE, similar. Form 102. Ht. 4 in. 1876 (Cesnola).

Reddish buff slip ; black paint with purple accessories. Small eyes on lip ; on handle, zigzag pattern ; ring round base of neck. On body three birds to r., with open beaks, elongated necks (formed by a single line), and wings spread ; painted in outline, the bodies and tails filled in with purple.

- C 830. OINOCHOE, similar. Form 102. Ht.  $5\frac{1}{4}$  in. 1876 (Cesnola).

Neck somewhat higher. Buff slip ; black and purple-brown paint. Lip, handle, and neck as last ; on body, two birds as last, confronted, drawn in outline, with purple bars on bodies and wings ; between them, two trees ; in the field, rows of short strokes.

- C 831. OINOCHOE, similar. Form 102. Ht.  $4\frac{3}{8}$  in. From Mari ; excavated by M. O.-Richter, 1881. *Revue Archéol.*, VI. (1885), p. 355 = Reinach, *Chroniques d'Orient*, I., p. 188 ; Myres, *Cyprus Mus. Cat.*, p. 9.

Greenish-drab slip ; dull dark-brown paint, thinned out in places. Mouth and handle as before, the former injured. On the body, bird to r., in outline except the wings ; long neck and open beak ; wings spread ; on r., a similar bird to l. ; between them, two trees.

- C 832.** OINOCHOE, upper part of. Form 102. Ht.  $3\frac{1}{2}$  in. From excavations at Curium (Turner Bequest), 1895; tomb 8. *Excavations in Cyprus*, p. 75, fig. 131.

Form as before. Pale buff slip; purple-brown paint. Design as last; in the field, rows of short strokes.



- C 833.** OINOCHOE. Form 91. Ht.  $5\frac{7}{8}$  in. Presented by A. W. Franks, Esq., 1879.

Fig. 295 = C 832.

Globular body; swelling neck with trefoil lip; flat handle. Drab slip; black paint with dark red accessories. Eyes on lip; on neck, wavy line and red band between black lines; on handle, pattern as C 818, with loop at base. On the body in front, an elaborate design of various patterns combined (see Fig. 296); on either side, chain of chevrons between two hook-crosses.



Fig. 296  
= C 833, part.

- C 834.** OINOCHOE. Form 91. Ht.  $7\frac{1}{2}$  in. 1876 (Cesnola).

Form as *Cyprus Mus. Cat.* 1048; trefoil mouth. Drab slip; black paint. Rings round neck; eyes on lip; on handle, vertical stripes with groups of cross-bars at intervals, and a curved band below. On the body in front, a group of chevrons, the lower one broader than the rest, with two hook-crosses each side.

- C 835.** OINOCHOE. Ht.  $4\frac{1}{4}$  in. Probably from Dali (M. O.-Richter), 1884.

PLATE I

Wide neck, with flat, circular rim and slim handle; shoulder marked off from body. Drab slip; dull dark brown and purple paint. Mouth damaged; surface in bad condition; a projection in front broken off (?). On handle, ladder pattern; rings on rim and bands round neck. On the shoulder each side, a panel with lotos-flower and two sprays, bordered by rows of vertical lines, with a row of loops down the r. side of the panel; below, rings between bands, the middle one purple.

- C 836.** FLASK. Ht. 4 in. Length,  $7\frac{1}{2}$  in. 1876 (Cesnola).


PLATE I

Roughly modelled in form of bird, the body of pointed oval form with long-necked spout in place of head, the lip pinched up to imitate a beak; thick looped handle on back; base rounded. Drab slip; black and purple-red paint. On lip, red ring and eyes painted in black; on neck, six black rings and broad red band at base; bars of red on handle and down back. On the body each side, a pointed oval panel framed with lines of black, in which are patches of red divided by groups of black cross-lines, probably a rough imitation of plumage.

#### 4. ORNATE OR "EMBROIDERY" STYLE. C 837-859.

Characteristic subsidiary ornamentation, especially on the necks of vases, with rows of pattern often "reserved" in the ground of the clay on a dark background. Figure-subjects of frequent occurrence; general richness of decoration aimed at in all cases, and variety of colour-effect. These vases seem to be contemporary with the XXVIth Dynasty (about 650-550 B.C.). See the Introduction.

- C 837.** OINOCHOE. Form 91. Ht.  $10\frac{1}{2}$  in. 1875 (Sandwith; found by Cesnola). Perrot, *Hist. de l'Art*, III., pp. 716, 717, figs. 527, 528; O.-Richter, *Kypros, Bible, and Homer*, pl. 158, fig. 1, p. 354; Helbig, *Homer. Epos*<sup>2</sup>, p. 136; *Bull. de Corr. Hell.*, XXXI., p. 251; *Jahrbuch d. arch. Inst.*, XXII. (1907), p. 173, fig. 20; Walters, *Ancient Pottery*, I., pl. 13. **PLATE VI.**

Ovoid body on low foot; short neck with trefoil mouth; flat handle. Clay coarse, yellowish, in one part burnt to brick-red. On the spout, eyes in the form of concentric circles , and a wavy line between rings. Handle painted black

(paint worn), with two curving lines below as C 818. Design in dull brownish black, with details in purple wash. **Two men in chariot:** The scene is indicated by a tree drawn on either side; the one on l. (perhaps intended for a palm) is represented by a vertical row of chevrons with a broad one at top; the other is more naturalistic, but the stem is very thin, and curves round under the chariot-wheel. Between them is a chariot drawn by one horse, galloping to l.; the chariot-pole is drawn on the further side, and the artist probably intended to indicate that there were two horses. In the middle of the horse's body is a rectangular panel (apparently "reserved," but the surface is worn here), with a series of four zigzags drawn vertically within it. The chariot has a heavy wheel with eight spokes, and a car decorated with scale-patterns (white and purple) and two quivers (?). In it are two bearded men: the one leans forward driving; he grasps in either hand three reins and in his r. a thonged whip; he wears a purple tunic with broad girdle decorated with zigzags "reserved." The other (drawn on a smaller scale to suit the exigencies of space) stands erect, drawing a bow to r. He appears to be just loosing the string, which is drawn as a zigzag line, probably to indicate its motion. He wears a tunic, purple above the waist and diagonally striped white and black below, and a broad black girdle. Both men have close-cropped hair and beard but no moustache.

[Cf. the ivory box from Enkomi, *Excavations in Cyprus*, pl. i., and for Assyrian parallels, Perrot, *Hist. de l'Art*, II., p. 283, fig. 115, and p. 491, fig. 221.]

- 838.** BOWL in form of basket. Ht.  $4\frac{1}{4}$  in. Diam.  $13\frac{1}{2}$  in. Achna, 1905.

**PLATE VII.**

Shallow form with rim sloping upwards and bent in at the handles in imitation of wicker-work; the base tapers to a small foot; horizontal band-handles. Buff slip; black and dark red paint. Repaired; surface worn in places, and slip varying to white. Paint on handles; inside rim all round, band of zigzags and plain bands below; on exterior, red band and two black. In the interior in the centre are a cable pattern of two strands, each strand in the ground of the clay with black edges, the open spaces between being coloured red, and a plain band enclosing a central rosette of eight points in black outline on the clay ground.

Round the interior is a broad frieze of eight women confronted in pairs, with bodies to front and faces in outline; they have black hair falling on the shoulders, and wear long red chitons (outlines and details in black) reaching nearly to the



ankles, with an upper fold over the breast, fastened with a broad girdle, the ends of which hang down in front; each dress has a zigzag border round the lower edge. Each holds up a red flower (edges black) in the hand nearest her *vis-à-vis*; there are four pairs in all, and between them are trees or plants on which grow flowers of the same type. The rest of the space is occupied by a group of six persons, all but one on a smaller scale than the women; two pairs (male and female) are grouped in obscene attitudes, the fifth, a very diminutive man, stands to r. with arms extended on an object of triangular form (with a band of red vertical lines above, the rest painted red, divided saltire-wise by lines left in the colour of the clay). The sixth figure (the one on a larger scale, whose sex is doubtful) stands with both hands and l. leg raised; this figure wears a short chiton with patterns as on those of the women, but the others are all nude. In the field are plants with flowers as before and two large lotos-flowers on stems.

On the exterior is a frieze of Sphinxes inverted (showing that the vase was intended to rest on its rim); they are grouped in pairs, and underneath each and between each pair are plants with buds or red flowers as before, and other details in red. The faces of the Sphinxes are in outline, the bodies in red with black outlines, and in some cases black and white bands; they have long black hair and human fore-legs and bodies with canine bodies attached behind; their wings and tails are erect, and on the former are patterns of black and white stripes on red ground. Round the foot are a broad band of lotos-flowers and buds in red with black outlines and a band of guilloche pattern as before; on the foot itself a large rosette of eight points in outline with red centre, surrounded by rows of short strokes in alternate patches of red and black.

[Cf. Berlin *Cat.* 71 = O.-Richter, *Kypros, Bible, and Homer*, pl. 21, and the Ormidhia vase (Perrot, *Hist. de l'Art*, III. p. 711, fig. 523). The drawing is very crude, especially the men; cf. C 736. For the Sphinxes, cf. *Cat. of Terracottas*, A 107-113.]

C 839.

PYXIS. For form cf. No. 90. Ht. 9 $\frac{7}{8}$  in., with cover, 13 $\frac{3}{8}$  in. Achna, 1905.

PLATE VI

Body straight-sided with flat shoulder, small foot, and low rim; two small thick horizontal handles. Conical cover with knob in form of small pyxis with ear-handles, which however seems too large to belong. Drab slip; black and crimson paint, worn in places. Cf. for the form C 765.

On the cover, bands of ornament: (1) guilloche-pattern, black with red centres; (2) band of rosettes outlined in black on clay ground with red centres, on black backgrounds, alternating with figures of eight in clay ground on black background with red centres; (1) repeated between narrow red bands; (3) band of rosettes of six points in clay ground on black background, with red centres<sup>1</sup>; (4) narrow red band; (5) band of triangles alternately black and red with black edges. On the knob, black bands, and row of black dots round the middle. On the shoulder of the pyxis, band of rosettes and figures-of-eight as on cover, with red bands above and below; handles painted black and black rings on lip,

<sup>1</sup> Cf. *Cat. of Terracottas*, A 107 ff.

inside and out. On the body, frieze all round with Sphinxes as on last, alternately to l. and to r. ; wings spread, tails erect and curled at ends ; faces in outline with black hair ; the rest of the figures red with black outlines and other details. Between them and under their bodies are lotos plants with large flowers, painted red with black outlines (cf. C 840). Under each handle, a goat to r., painted black. Below all round, broad red band with black edges, and broad and narrow black bands.

C 840.

AMPHORA. Form 85. Ht. 26 in. From the Karpas, 1896.

PLATE VIII.

Form as *Cyprus Mus. Cat.* 1141, 1157. Body ovoid with flat base ; long cylindrical neck with narrow rim : thick vertical handles on shoulder. Buff slip ; dark brown paint varying to black and brownish-red. On the mouth, black bands inside and out, and pattern of chevrons on rim ; handles painted black, with stripes of paint continued down the sides of the vase. Round the neck, two bands of rosettes alternating with two of cable-pattern (as on C 838, interior), divided by red bands between black lines, with broad black band below ; the rosettes are of eight to ten petals, irregularly drawn in black outline on the clay ground with red centres on backgrounds of black squares. On the shoulder, three narrow red bands ; round the body, below the main design, five black bands.

On the body, between the handles each side is a broad frieze. A. Two Sphinxes to r. confronting one to l., very rudely drawn as women with canine bodies attached behind (cf. C 838) ; the arms are not indicated ; the faces are in outline, and the feet coloured red. They have long flowing black hair, and wear spotted peaked caps and long loose red garments, spotted black, with patterns of concentric arcs within a right angle at waist and on hem ; the hinder one on the l. seems to show the inside of her dress, which is similarly ornamented but in outline, with brown lines across corners and red spots. The dog-bodies are coloured red with black outlines and inner markings of lines and spots ; they have long curly tails ringed with black. The one on the l. has the wings coloured red with patterns of black lines ; one wing is shown under the body ; the next has the l. wing drawn in outline with black markings and a large patch of red ; the third has a similar r. wing, but no red. In the field are various designs in outline : below the first Sphinx a fish to r., and in front two lotos-flowers ; between the other two are two leaves and a lotos-flower, and under their bodies are markings of black lines and red spots, possibly indicating the second wing in each case (but cf. B below). At each end of the scene is a large lotos-flower.

B. On the l., two women confronted, each holding up a leaf with the inner hand and a large lotos-flower with the outer ; their faces are in outline, and they have long black hair and long loose red garments with black borders. Between them is a large conventionalised lotos-flower ; on l., a bird to r. conventionally drawn in outline with spotted body, and a small lotos-flower. On the r. are two Sphinxes as on A, confronted ; their bodies are covered with black bands and chevrons, and each shows the inside of her dress marked with bars, spots, and chevrons indicating feathers ; the exterior of each dress is coloured red with

black edges and semicircular markings. Their wings are partly in outline with cross-bars, partly coloured red with feathers indicated by chevrons and other markings. Underneath each is a roughly triangular frame with markings of black lines and red spots as on A, but certainly not intended for wings. In the field are various patterns in outline, such as scale-pattern and elongated leaves; on the r., a large lotos-plant in outline (as on A), and a small quadruped to l., painted black with head in outline.

**C 841.** AMPHORA. Form 93. Ht.  $8\frac{1}{4}$  in. 1876 (Cesnola).

Form as *Cyprus Mus. Cat.* 1134 ff.; egg-shaped body with wide neck and small handles close to sides. Buff slip; black and dark red paint. Surface worn in parts. On rim, parallel strokes at intervals and band inside; round neck, bands of pattern; red band and black rings; alternating panels of lattice-pattern in red and rosettes in black outline on black squares with red centres; black band. On shoulder each side, band of hatched triangles; on body each side, band of alternate lotos-flowers and buds on interlacing tendrils, red with black outlines; below, narrow black bands. Paint on handles.



Fig. 277 = C 841.

**C 842.** KYLIX. Form 92. Ht.  $4\frac{1}{4}$  in. Diam.  $6\frac{3}{8}$  in. From R. H. Lang's excavations at Dali; **PLATE I** acquired 1873.

Form as C 814-5 and *Cyprus Mus. Cat.* 952; small handles close to sides; narrow stem with spreading foot. Coarse red clay, with buff slip; dull black and purplish-red paint. Repaired and restored; paint worn in parts. Black paint on handles and foot, purple on rim; in the interior, red band between black rings round centre, and three black rings below rim. On the exterior each side, a panel of rosettes of six petals as on C 839; on either side, vertical wavy line between parallel straight lines.

**C 843.** BOWL. Ht.  $2\frac{1}{4}$  in. Diam. 4 in. 1876 (Cesnola).

**PLATE I.**

Deep body with plain vertical rim and slim handles, nearly horizontal. Red polished slip; black paint; exterior partly covered with buff slip, on which are patterns in dark brown. Surface worn in parts. Paint on handles; in the interior, bands of rings round sides and centre. On the exterior, lattice-pattern on neck, brown on buff; on the body each side, panels divided by four vertical lines: between two rosettes in outline on buff ground with brown background, a rectangle containing a quatrefoil, with dots all over the field, outlined on buff. Below, buff band between black rings all round; the lower part of the bowl is covered with red slip with black rings round foot.

**C 844.** JUG. Form 108. Ht. 8 in. 1869 (Sandwith).

Form as *Cyprus Mus. Cat.* 1029 ff.; cf. C 768. Ovoid body, broadening towards base, with narrow neck and thick flat handle arched over the mouth;



on shoulder, conical spout. Brownish-buff slip; dark brown and crimson paint. Bars on handle and spout; rings round neck; on shoulder, red band and black rings, and band of vertical strokes in red. Round upper part of body, band of alternating lotos-buds and flowers, inverted, red with black outlines (cf. *Cat. of Terracottas*, A 119); below, black rings and a red band.

- C 845. ARYBALLOS. Form 104. Ht. 4 in. Presented by A. W. Franks, Esq., 1879.

Spherical body; narrow neck with sharp handle-ridge and flat spreading lip; slim handle. Buff slip; black and purple paint. Paint on edge of lip, handle, and handle-ridge; ring round base of neck. On shoulder, two fishes to r., the bodies in outline with patches of purple; round the body, broad purple band between two black rings; nine black rings below.



Fig. 238 = C 845.

- C 846. FLASK. Ht.  $4\frac{1}{2}$  in. 1876 (Cesnola).

Drab clay; red and black paint. Body partly cylindrical with flat face, partly convex, standing on two small pierced feet; on the top, two pierced ear-handles, one broken, between which is a cylindrical neck without lip, spreading at the base. Surface discoloured by fire. On neck, red and black bands, with zigzag line round lower part. On the flat face, rosette of eight spotted petals, with red and black rings round the cylindrical part; the convex part is all black except for a band of lattice pattern round the middle.

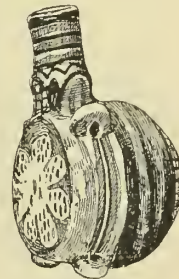


Fig. 239 = C 846.

- C 847. ASKOS IN FORM OF MALE HEAD. Ht.  $2\frac{7}{8}$  in. Length  $3\frac{1}{2}$  in. 1876 (Cesnola).

Buff slip; black and purple paint. No handle; chin forms spout. Base and nose broken away. Features carefully modelled; nostrils and tips and lobes of ears pierced. Hair, eyes and eyebrows, moustache and beard indicated in black paint; on top of head a rosette in the colour of the clay on black background, round which are three rings; purple inside the ears, and a purple band round base.



Fig. 300 = C 847.

848. STAND FOR VASE. Ht.  $22\frac{1}{8}$  in. 1869 (Sandwith).

The stem tapers upwards from a plain base; round the middle are two sets of four horizontal rib-mouldings, and round the top a double moulding, above which it spreads out into the holder for the vase; in this is fixed a shallow bowl. Drab slip; black and purple paint. Inside the bowl, a purple band and toothed pattern in black; exterior purple above with black rings below. Round the rim at the top of the stand, black zigzag line; below, purple bands. The top of the stem is painted in imitation of an architectural capital, with tongue-pattern in black on red ground between black lines; the mouldings are all painted



red, and below each are rings; round the lower part and base, black rings and a purple band.

**C 849.** AMPHORA. Form 94. Ht.  $9\frac{1}{2}$  in. From excavations at Amathus (Turner Bequest), 1894; tomb 106. *Excavations in Cyprus*, p. 104, fig. 151, No. 1.

Form as *Cyprus Mus. Cat.* 1170. Buff slip; black and purple-brown paint. Repaired but complete; paint worn in places; neck and lip restored. Paint on handles; trellis-pattern on lip (black and brown); on the neck, band of rosettes "reserved" on the clay ground on alternate black and purple squares, between bands of double triangles (purple) separated by narrow bands in ground of clay. On the shoulder: (1) black band with spots of opaque white; (2) row of triangles, alternately black and purple; (3) band of hatched lines, alternately black and purple; (4) row of buds or leaves alternately black and purple; (5) semicircles alternately filled in with black and purple; (6) = (1) repeated. On the body each side, between large panels of chequer-pattern of purple lozenges with black borders, a large panel with double diagonals, enclosing in the middle a lozenge filled in with purple lozenges forming lattice-pattern, with borders of white dots on black bands; in the spaces above and below, lattice-triangles; on each side, a large purple lotos-flower. Under each handle are five vertical rows of chevrons alternately black and purple; below the bases of the handles are panels with three rows of pattern: black and purple leaves; band of lattice; oblongs alternately black and purple. Round the foot, band of large lotos-flower and buds alternating on stalks; the flowers are alternately brown with purple details, and purple with brown details.

[Cf. for the central panel, Louvre A 105 (Pottier, *Atlas*, pl. 7).]



Fig. 301 = C 849.

**C 850.** AMPHORA, similar. Form 94. Ht.  $8\frac{1}{8}$  in. Similarly acquired. *Excavations in Cyprus*, p. 104, fig. 151, No. 6.

Buff slip; dark brown and purple paint. Surface worn in parts. Paint on handles and foot; bands round inside of mouth and rings on lip. On neck: (1) Vandyked band; (2) pattern of triangles as on preceding; (3) pattern of purple triangles divided by hatched lines between hatched borders; (4) brown band with white rosettes of dots. On the shoulder, (1) row of dotted circles between hatched lines, alternately purple and brown; (2) row of purple triangles; (3) pattern of hatched



Fig. 302 = C 850.

lines as (3) on shoulder of C 849; (4) row of discs, brown and purple; (5) as (4) on neck. On the body each side, patterns as on last (hatched diagonals,

lotos-flowers brown with purple centres). Under the handles,



pattern,

brown and purple; at their bases, panels of lattic-pattern. Below all round, brown and purple bands and brown rings.

C 851. AMPHORA, similar. Form 94. Ht.  $7\frac{7}{8}$  in. Similarly acquired. *Excavations in Cyprus*, p. 104, fig. 151, No. 2.

Buff slip; dark brown and purple paint, with white accessories. Paint on handles; bands inside mouth; row of chevrons on lip; on neck, band of leaves, alternately brown and purple. On shoulder, between brown bands with white spots, three rows of pattern: (1) rectangles alternately brown and purple, divided by vertical lines; (2) pattern of hatched lines, the uprights brown, the lozenges purple; (3) toothed pattern, the projections alternately brown and purple. On the body, patterns as last, but lotos-flowers of different form and coloured purple, and no ladder-patterns down the oblique lines; under the handles, trees, and purple triangles at bases. Below, double row of rays, the upper purple, the lower and longer ones brown.



Fig. 303 = C 851.

C 852. TWO-HANDLED JAR. Form 94 (?). Ht. 6 in. From Phocaea or Myrina, Asia Minor; acquired from W. M. Ramsay, 1884. *Journ. Hell. Stud.*, II., p. 304, VI. p. 182; *Revue des Études grecques*, 1893, p. 34; Rayet and Collignon, *Hist. de la Cér. grecque*, p. 45; Radet, *La Lydie*, p. 289; Pottier and Reinach, *Nécropole de Myrina*, p. 502; *Bull. de Corr. Hell.*, VIII. (1884), p. 512; Perrot, *Hist. de l'Art*, IX. p. 406; *Ansonia*, IV. (1909), p. 211; Walters, *Ancient Pottery*, I. p. 254; Pottier, *Vases ant. du Louvre*, I. p. 114; *Excavations in Cyprus*, p. 106.

Probably an amphora with the neck cut off (the present rim cannot be original); globular body with wide mouth; slim vertical loop-handles. Greenish-drab clay; dull black paint thinned out to brown, with incised markings. Paint on handles and foot; round the shoulder, three rows of patterns: (1) leaves; (2) leaves on stalks; (3) discs, all in black and brown alternately; below, broad brown band edged with black.

On the body each side, a **head of Hathor** to the front, wearing a large crown of several points, with incised markings; the hair is curled in horizontal rows over the forehead, the curls indicated by zigzag incised lines, tied with a band in the middle, and again by the ears, whence it falls in a curling lock on each side of the neck. Under the chin of the head on the obverse is a lattice-

pattern ; on either side, conventional trees, and beyond, large panels of lattice-pattern. Under the handles, three conventional trees ; below all round, narrow bands of alternate black and brown.

[Cf. Louvre A 236-239 = Frochner, *Branteghem Sale Cat.* No. 236 ; *Amer. Journ. of Arch.*, 1885, p. 159 ; *Barre Coll.*, p. 11, No. 79 (for ornamentation) ; and a late fragment from Curium (*Excavations in Cyprus*, p. 78, fig. 142). Hathor-heads of this type may be dated to the XXVIth Dynasty (about 600 B.C.).]

C 853.

AMPHORA, fragments of. Form 94. Ht.  $10\frac{1}{4}$  in. From excavations at Amathus (Turner Bequest), 1894 ; tomb 129. *Excavations in Cyprus*, p. 105, fig. 152, No. 1.

Form as *Cyprus Mus. Cat.* 1170 ; egg-shaped body ; cylindrical neck with thick rim. Buff slip ; dull black paint with occasional purple-brown and white, and incised lines. Very fragmentary ; handles restored. Bands inside rim and brown chevrons round edge ; on the neck, band of rosettes outlined on ground of clay, the background alternately black and brown squares, divided by vertical lines ; above and below, bands of lozenges in brown, divided longitudinally by a narrow hatched band. Below, black band with white rosettes of dots. On the shoulder : (1) band of oblongs, alternately black and brown, divided by vertical lines ; (2) row of buds on stalks ; (3) band of lotos-flowers of seven points alternating with buds (markings incised) ; (4) band of semi-circles alternately filled in with black and brown ; (5) black band with white rosettes of dots.



Fig. 304 = C 853, recto.

On the body : A panel with borders of ladder-pattern, in which is a **head of Hathor** as on last ; hair in two rows of thick curls (incised markings) over forehead ; face nearly all wanting ; on either side a tree. On either side, a large panel filled with "Phoenician" palmettes. B. Three panels of "Phoenician" palmettes as before (see Fig. 304) ; under the handles, two trees. Below all round, band of large lotos-flowers and buds on interlacing tendrils, and narrow bands.

[For the lotos-patterns cf. Louvre A 236-239 ; they suggest an imitation of Greek sixth century vases. For the "Phoenician" palmettes, cf. Cesnola, *Cyprus*, p. 55 and p. 329 (patera from Curium) ; also H 230.]

C 854.

AMPHORA, fragments of. Form 94. Present height,  $6\frac{1}{4}$  in. Similarly acquired. *Excavations in Cyprus*, p. 105, fig. 152, No. 3 ; *Ausonia*, IV. p. 211.

Ovoid body ; cylindrical neck. Drab slip ; purple-brown paint. Very incomplete ; made up with plaster ; part of neck, shoulder and body remain, but the handles and foot are wanting. Round the neck, bands of lozenges and



stars, divided by narrow hatched bands; round the shoulder, three bands of pattern: (1) hatched triangles; (2) triangles alternately placed; (3) purple spots at intervals. Below, (A) head of **Hathor** as on C 852, mostly wanting; on either side, a tree; beyond, panel of lattice-pattern each side. (B) Similar, very incomplete; on l. of head, a star. Below all round, band of oblique lines.

C 855.

AMPHORA. Form 94. Ht. 9 in. Similarly acquired. *Excavations in Cyprus*, p. 105, fig. 152, No. 2; Heinemann, *Landschaftliche Elemente in gr. Kunst*, pp. 69, 71, fig. 11.

Form as *Cyprus Mus. Cat.* 1170. Buff slip; purple-brown paint, and incised lines. Very fragmentary; neck and foot repaired and restored, and reverse design wholly wanting. Advanced style, probably not earlier than 500 B.C.; almost unique both in style and subject, but cf. Louvre A 236-239, where similar lotos-flowers occur. Paint on handles; bands inside lip and rings round edge; on the neck, band of key-pattern (in the style of late red-figured vases) between two rows of vandyke pattern. On the shoulder, five rows of pattern: (1) wanting; (2)

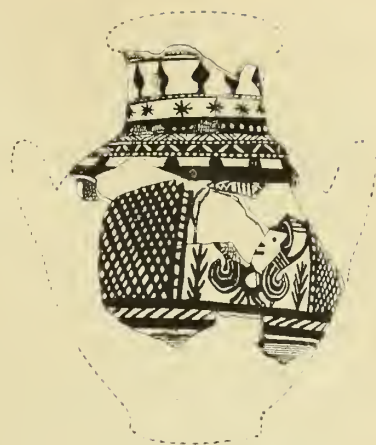


Fig. 305 = C 854.



Fig. 306 = C 855.

alternating squares and vertical lines; (3) row of buds or leaves; (4) row of semicircular spots; (5) plain band.

On the body, panel with **banquet scene**: Three trees, very naturalistically rendered; the two outer are date-palms with clusters of fruit; the middle one has three birds perched on the branches. At the foot of the middle tree a man reclines with face to l., and l. elbow resting on a cushion; in r. hand he holds out a cup (curiously drawn in section) to an attendant facing him, as if



for it to be filled, but the latter, who has a wreath in r. hand, holds up the l. in refusal. At the foot of the tree on the r. is a reed-like plant, from which hang two wreaths. Behind the attendant are a large lotos-flower, and a flute-player to r., wearing a loose garment and playing on double flutes. On the r. of the scene are two men reclining, the one on the l. turning round to look at the other, and apparently passing him a cup; both are bearded. Beyond, an attendant to r. holds a cup in l. hand, and plunges the r. into a large amphora, as if drawing wine. Below, band of large lotos-flowers and leaves on interlacing tendrils (cf. C 853); under the handles, panels of chequer and lattice-patterns; on their bases are incised rosettes.

- C 856.** STAMNOS. Form 90 (nearly). Ht.  $11\frac{1}{2}$  in. 1876 (Cesnola). Cesnola, *Cyprus*, p. 101; O.-Richter, *Kypros, Bible, and Homer*, pl. 119, 3; *Arch. Zeit.*, 1877, p. 81.

Form as C 764. Buff slip; black and purple paint, worn in parts. Design on reverse nearly all worn away; handles chipped. Rim painted purple; black bars on handles; on shoulder, rings between purple bands, row of short strokes, and black band; below design on body, broad black and purple bands alternating. On the body each side, a panel in the middle of which is a large tree from which hangs a cluster of fruit each side; on the r. a serpent (body marked with rows of dots) bends forward to eat the fruit. On either side of this is a panel enclosed by rows of vertical lines, divided into four triangles by diagonals; in the upper and lower triangles are trees.

- C 857.** STAMNOS. Form 90 (nearly). Ht.  $7\frac{1}{2}$  in. 1876 (Cesnola). *Bull. Corr. Hell.*, XXXI. p. 251. Repaired.

Form as *Cyprus Mus. Cat.* 1185-1188; body in form of oblate spheroid tapering to foot; broad flat rim but no neck; vertical handles of three ribs, on either side of which are knobs. Drab slip; dull black and purple paint. Handles and knobs painted black and purple, foot black; on the rim, between rings, a band of chequers (two rows, black and ground of clay) and rows of short strokes at intervals. Round the body, black and purple rings above the design; below, black bands and rings and one purple band in middle. On the upper part of the body, a broad panel each side: A. Between two rows of scale-pattern, seven birds to r., six with heads downwards; bodies in silhouette, wings in outline; in the field, bands of chevrons, with purple line each side, rosettes, and ornaments like the letters  $\phi$ ,  $\chi$ . B. In the middle, elaborate diaper pattern in oblong panel with borders of parallel vertical lines, consisting of purple lozenges with black lattice-pattern in centre, within borders of ladder-pattern intersecting diagonally and forming a lattice-pattern. On either side is a square panel with horizontal bands divided by ladder-pattern: (1) row of zigzags; (2) two rows of chequers; (3) zigzags as before but reversed, with a patch of purple in the middle; (4) zigzag lines; (5) straight lines. At either end,



Fig. 307 = C 857.

vertical band of zigzags as (1) above, between vertical lines ; in the middle of the zigzags, a patch of purple as before.

C 858.

FRAGMENT OF KRATER, forming part of neck. Ht. 6 in. Length  $9\frac{1}{2}$  in. Excavated at Kition by M. O.-Richter, 1881. *Revue Archéol.*, VI. (1885), p. 345 = *Chroniques d'Orient*, I. p. 175 ; O.-Richter, *Kypros, Bible, and Homer*, pl. 155, 9 ; Heinemann, *Landschaftl. Elemente in gr. Kunst*, p. 31.

Form of vase as *Cyprus Mus. Cat.* 1115 or 1140 ; cylindrical neck (cf. Perrot, *Hist. de l'Art*, III. p. 721, fig. 531), with projection on rim. Red clay with drab slip ; dull purplish-black paint. Round the neck, above, two broad bands, and one below ; on rim, parallel strokes at intervals. On the neck a panel, in which is a rectangular altar, with three oblique projections each side terminating in stars (?) ; on the front, mouldings along the top and sides. Above or behind the altar is a palm-tree, and on the r. a bird to l., rudely drawn ; in the field, two hook-crosses. On the r., a panel with vertical lines down each side, in which is a pattern of lattice-lozenges within a lozenge-shaped frame with triangles above and below.

[For birds in connection with altars cf. C 332, 400.]

C 859.

FRAGMENT, similar, possibly (though not certainly) part of the same vase as last. Ht. 6 in. Length 7 in. Similarly acquired.

Clay, slip, and paint as last. Paint on rim and neck as last ; on the neck a panel as on last, with similar subject but more complete, a bird being visible on each side of the altar. On each side of the panel, a border of lattice-pattern ; on the r. part of a pattern now obliterated.

## 5. LATER GRAECO-PHOENICIAN WARES. C 860-943.

### (1) CONCENTRIC OR INTERSECTING CIRCLE DECORATION ON WHITE GROUND. C 860-878.

A transition is to be observed from simple rows of small groups of circles (as in C 862) to large vertical groups covering the sides of the vase (as in C 866), and the next stage is the combining of the latter with bands of horizontal circles intersecting them round the upper part of the body (C 868 ff.). Most of the vases with this kind of decoration are jugs of the normal Cypriote type with spherical body and trefoil mouth.

C 860.

STAMNOS. Form 90. Ht.  $9\frac{1}{4}$  in. 1876 (Cesnola).

Form as C 856 and *Cyprus Mus. Cat.* 1183 ; no neck, but plain vertical rim ; double vertical handles each side. Buff slip ; black and purple paint. Surface worn in parts. Paint on rim ; short cross-strokes on handles and black paint on bases. On shoulder, broad purple and narrow black bands, with fifteen groups of concentric circles (four in each) in a row along lower edge. On the body vertical rows of concentric rings, alternately three of two rings each and four of six rings each ; under the handles, three groups of two rings vertically, with

groups of six irregularly arranged each side; below all round, purple band between two black.

- C 861.** OINOCHOE. Ht.  $8\frac{3}{4}$  in. From excavations at Amathus (Turner Bequest), 1894; tomb 106.

Ovoid body; straight neck with handle-ridge and plain lip; double-ribbed handle attached to lower part of neck. Buff slip; dark and light purple-brown paint. Repaired. Paint on lip; brown rings and purple band round neck; on upper part of handle, short cross-strokes. On shoulder, a row of ten groups of concentric rings (three in each); round the body, brown and purple rings and bands.

- C 862.** JUG. Form 100 (nearly). Ht.  $8\frac{3}{8}$  in. 1869 (Sandwith).

Oval body; narrow neck with bowl-shaped lip; flat handle. On shoulder, conical spout. Buff slip; dull brown and purple paint. Surface in bad condition and discoloured. Black and purple bands round neck; black stripes on handle and spout. On shoulder, vertical lines above; two horizontal bands and row of concentric circles (in groups of four) below. Round the body, six narrow black bands, broad purple band, four black bands.

- C 863.** JUG, similar. Form 100 (nearly). Ht.  $7\frac{3}{4}$  in. 1869 (Sandwith).

Plain lip; tubular spout. Buff slip; dull black and purple paint. Repaired; a piece wanting on one side; surface much discoloured and design worn in parts. Bands round neck and inside mouth; on shoulder, two rows of concentric circles (four in each group); between spout and shoulder, a purple cross; on body, two narrow black bands, broad purple band, six narrow and one broad black.

- C 864.** OINOCHOE. Form 100. Ht.  $8\frac{3}{8}$  in. From excavations at Curium (Turner Bequest), 1895; tomb 98. *Excavations in Cyprus*, p. 76, fig. 133.

Form as *Cyprus Mus. Cat.* 1027, with egg-shaped body, straight thin neck, and plain lip; conical spout on shoulder. Buff slip; dark brown and dull red paint. Rings on lip and base of neck; on handle, ladder-pattern; on spout, brown and red stripes and ring round base. On the shoulder each side, three groups of concentric circles; round the body, three brown rings, two broad bands, red and brown, and below, three narrow brown bands.



Fig. 308 = C 864.

- C 865.** OINOCHOE. Form 91 (?). Ht.  $9\frac{1}{2}$  in. Similarly acquired (tomb 15). *Excavations in Cyprus*, p. 76, fig. 133.

Form as *Cyprus Mus. Cat.* 1059b; globular body with straight neck and trefoil lip; double-ribbed handle. Buff slip; black and dull red paint. Injured; a small part wanting. Rings round mouth and neck; stripes with cross-bars down

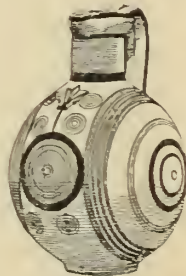


Fig. 307 = C 865.

handle. On front of body, conventionalised lotos with two groups of concentric circles each side; under the handle, four similar groups above (three in line with one below), and large group of red and black concentric rings below, with two groups of circles towards base. On each side, four red concentric rings enclosing two sets each of three black ones.

C 866. OINOCHOE, similar. Form 110. Ht. 12 in. 1876 (Cesnola).

Buff slip; black and purple paint. Surface worn in parts. Paint on lip and handle; on neck, four black bands with a purple one in the middle; across the latter are three groups of five concentric circles. On the body in front, a pattern of intersecting lines (see Fig. 310), from the middle of which hangs a chain; below, a group of four concentric circles, and on each side five groups (five circles in each), vertically placed. On each side, a series of concentric circles; in centre, five black rings and two black bands; three purple rings; a ring of groups of small circles; two purple bands edged with black. Under the handle, group of concentric circles surrounded by four groups of smaller circles (five in each).



Fig. 310 =  
C 866 (part).

C 867. OINOCHOE, similar. Form 91. Ht. 8 in. Excavated by M. O.-Richter, 1884 (probably at Dali). **PLATE IX.**

Short neck. Drab slip; dull greyish-brown and purple paint. On neck, purple wavy line between brown rings; stripe down handle, with cross-lines above and below. On the body, each side, concentric circles in three groups, the inner of brown and purple bands; the next of two purple rings, and the outer of a purple ring and two black bands.

C 868. JUG. Form 95 (nearly). Ht. 15½ in. 1876 (Cesnola).

Body spherical; wide neck with handle-ridge and heavy rim; thick handle. Light buff slip; dull greyish-black and purple paint. Surface damaged and paint worn in parts. On lip, fine rings, inside and out; on the neck, above, rings between two bands; below, thick wavy line and broad band; on the handle, oblique bars, with a sort of broad flourish or spiral below. On the shoulder in front, a pattern of four wing-like objects with hatched markings, arranged in the form of diagonals (see Fig. 311); at the point of intersection, a square of chequer-pattern; between them, above and below, patterns of chevrons enclosing a square of purple. On the body, an elaborate system of intersecting circular bands and concentric circles: round the upper part a horizontal band intersecting two vertical ones with centres in middle of sides; each band consists of eight or ten fine lines between two broad. Within the vertical bands are patterns of concentric rings and bands, one band purple, the rest black; the outer bands intersect the horizontal circles. On the front of the body is a similar group of concentric circles, all black.



Fig. 311 =  
C 868 (part).

[For the pattern on the shoulder, cf. O.-Richter, *Kypros*, pl. 80, 6.]



- C 869.** OINOCHOE. Form 110. Ht.  $8\frac{5}{8}$  in. From excavations at Amathus (Turner Bequest, 1894; tomb 106. *Excavations in Cyprus*, p. 104, fig. 151, No. 3.

Globular body with narrow neck and trefoil mouth; handle of two ribs. Drab slip; dark purple and brown paint. Mouth broken; surface worn in parts. Eyes on mouth; bars on top and bottom of handle, with vertical lines at base; straight purple and wavy brown bands round neck. On shoulder in front, goose (?) to l., painted purple, body partly in outline; on l. of it, arrow-head. Round the upper part of the body, band of concentric rings in brown, within bands of purple, intersected on each side by a similar group vertically placed; within the latter, two rings, and central rosette of eight petals enclosed by purple rings; on the front a similar rosette.

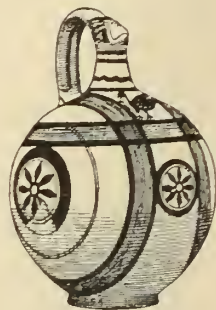


Fig. 312 = C 869.

- C 870.** OINOCHOE, similar. Form 110. Ht.  $8\frac{1}{8}$  in. Similarly acquired.

Inferior buff slip; dark brown and purple paint. Purple and brown bands round neck as on last; bars at top and bottom of handle. On shoulder, bird to l.; below, horizontal band of four rings between two bands, all purple; intersecting these each side are similar vertical circles in brown; within the latter, concentric rings in brown and purple.

- C 871.** OINOCHOE, similar. Form 110. Ht.  $7\frac{1}{2}$  in. Similarly acquired (tomb 94).

Long slim neck; handle arched. Light buff slip; dark brown paint. Eyes on mouth; stripe down handle with cross-bars at top and bottom; round neck, wavy line between rings. On shoulder in front, three arrow-heads as C 869; below, horizontal band of seven rings, intersecting two similar vertical bands. On the body in front and under handle, three groups of circles vertically placed; on each side within the large circle, a central group of concentric rings, surrounded by a circle of eight groups of rings, three in each.

- C 872.** OINOCHOE, similar. Form 110. Ht.  $8\frac{5}{8}$  in. Similarly acquired (tomb 256).

Neck shorter than last; cf. C 769-770. Deep buff slip; dark and light purple-brown paint. Surface worn in parts. Eyes on mouth, and brown and purple bands inside; round neck, brown and purple rings; stripe down handle with cross-bars at top and bottom. Round the shoulder, horizontal band of five rings between broader bands, intersecting two similar vertical bands on body; within the vertical circles are smaller purple concentric rings; on the shoulder,



[Found in a tomb with a red-figured vase.]

- C 873.** OINOCHOE, similar. Form 110. Ht.  $7\frac{1}{8}$  in. From excavations at Curium (Turner Bequest), 1895; no tomb number. *Excavations in Cyprus*, p. 76, fig. 133.

Narrow neck. Buff slip; black and purple paint, much worn. Black rings round neck; stripe down handle, with cross-bars at top and bottom; on shoulder,

floral pattern in purple, nearly all worn away. On the body, horizontal band of circles intersecting two vertical, each composed of fine rings between broader bands, painted in purple; the vertical ones each enclose a central group of purple concentric rings and three outer smaller groups in black. On the body in front, concentric rings, black and purple; under handle, three groups of circles, vertically placed.

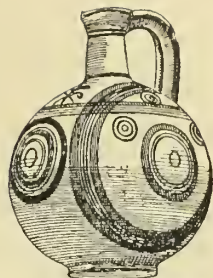


Fig. 313 = C 873.

- C 874. ARYBALLOS. Form 104. Ht.  $4\frac{1}{8}$  in. From Amathus. Presented by the Secretary of State for Foreign Affairs, 1880.

Shape as *Cyprus Mus. Cat.* 980; spherical body; narrow neck with handle-ridge and wide lip; slim handle. Good reddish-buff slip; black and dull red paint. Mouth painted red inside and out; rings round neck; handle black. Round the body each side, vertical broad red band, enclosing a smaller one,

edged black; in front, a pattern of



- C 875. ARYBALLOS, similar. Form 104. Ht.  $4\frac{1}{8}$  in. From excavations at Amathus (Turner Bequest), 1894; tomb 286. **PLATE IX.**

Buff slip; black and purple paint. Lip purple, with black ring inside; on neck, black rings; handle black. On the body each side, two broad purple concentric bands, the inner edged with black; down the front, four groups of four concentric rings vertically placed; under the handle, one similar group.

[Found with scarabs of the XXVIth Dynasty; C 876-877 were also from this tomb.]

- C 876. ARYBALLOS, similar. Form 104. Ht. 4 in. Similarly acquired.

Buff slip; purple and black paint, worn in parts. Lip broken. Purple on lip; rings round neck and stripes down handle; on the body each side, concentric purple bands as last; down the front, pattern as on C 866.

- C 877. ARYBALLOS, similar. Form 104. Ht.  $3\frac{7}{8}$  in. Similarly acquired.

Deep buff slip; black, purple, and bright red paint, worn in parts. Purple on lip, and four black rings inside; rings on neck; handle black. On the body each side, two red concentric rings enclosing three smaller black ones; on the front, red ring enclosing three small red ones, with group of circles twice above and once below; at the back, the last motive three times vertically.

- C 878. ARYBALLOS, similar. Form 104. Ht. 4 in. From excavations at Curium (Turner Bequest), 1895; tomb 15. *Excavations in Cyprus*, p. 76, fig. 133.

Polished buff slip; dark brown and dull red paint. Mouth red; handle black; round neck, black rings. On the body each side, three red circles enclosing three small brown concentric rings in centre; down the front, three groups of circles.

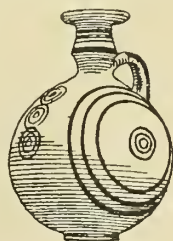


Fig. 314 = C 878.

## 5. (2) DECORATION AS BEFORE, BUT ON RED GROUND (C 879-943).

(a) EARLIER VARIETY, WITH BRIGHT LUSTROUS SLIP (C 879-905 ;  
cf. also C 1021-1029).

In this and the succeeding groups (C 906-943) the same development of concentric circle decoration is to be observed as in the white-ground vases. The forms are also the same, with a strong preference in the earlier varieties for the small jug or flask, in the latter for the jug. That these red-ground wares with lustrous slip are contemporary with the white wares is shown by the results from Amathus, where they were often found with scarabs of the XXVIth Dynasty (800-600 B.C.).

**C 879.** OINOCHOE. Form 95. Ht.  $8\frac{1}{4}$  in. From Amathus. Presented by the Secretary of State for Foreign Affairs, 1880.

Globular body with short broad neck and trefoil lip ; flat handle. Light red polished slip, varying to deep buff ; black paint. Surface in bad condition on front. Rings round neck ; zigzag line down handle ; round middle of body nine groups of small concentric circles (three in each).

**C 880.** OINOCHOE. Form 110 (nearly). Ht.  $8\frac{3}{8}$  in. From Goshi, near Larnaka : excavated by M. Ohnefalsch-Richter, 1884. See *Rev. Arch.*, VI. (1885), p. 346 = *Chroniques d'Orient*, I. p. 175. Surface worn in parts.

Globular body ; straight neck with plain spreading mouth ; handle of two ribs. Brownish-red slip ; black paint. On the front of the neck is a rudely-modelled human head in low relief, the eyes indicated in paint. Band round base of neck ; on shoulder, pattern as C 866, with five groups of small concentric circles each side, arranged four in a square, with three each side ; round the body, bands and rings.

**C 881.** OINOCHOE. Form 110 (nearly). Ht.  $12\frac{1}{2}$  in. 1876 (Cesnola).

Body nearly globular ; short neck (repaired), and arched handle of two ribs. Top of neck modelled in form of head, open at back, rudely executed ; the mouth and chin are perforated with numerous small holes. Red slip ; black paint, worn in parts. On the head the eyes are indicated in paint, and over the forehead is a diadem with zigzag pattern ; on the neck is painted a necklace, and on each side falls a thick curl of hair, modelled in the round and painted black. On the shoulder, a row of eleven groups of concentric circles, with two more above ; round the body, band of fifteen rings, band of concentric circles as before, and plain bands of varying width. On the handle, cross-strokes.

**C 882.** OINOCHOE. Form 100 (nearly). Ht.  $8\frac{1}{4}$  in. 1876 (Cesnola).

Type as Cesnola, *Cyprus*, pl. 42, p. 402. Slim oval body, with slender handle and long tubular spout in front with grooves round orifice ; neck modelled in form of female head in the round, the top closed in ; underneath, a long tube running up into the interior. Red slip (much worn) ; black and red paint. The

head has the features partly modelled, partly painted; the hair black, with two thick curls (modelled) falling on each side; round it is a wreath (modelled), and round the neck a chain of beads (also modelled), with another chain painted on the breast; the breasts are indicated by raised knobs. Stripes down spout; on the body each side, patterns of concentric circles and lines arranged as follows: single group; three vertical lines; groups of circles arranged vertically, alternately one and three; three vertical lines; five groups of circles in vertical line. Under the handle, three groups of circles in vertical line.

[Cf. Cesnola, *Atlas*, ii. pl. 117, No. 907, and for the modelling of the figure, *Cat. of Terracottas*, A 123.]



Fig. 315 = C 882.

**C 883.** JUG. Ht.  $2\frac{7}{8}$  in. From R. H. Lang's excavations at Dali; acquired 1873.

Trefoil mouth; slim handle. Inferior reddish-brown slip; black paint. Eyes on mouth; ring round neck; bars on handle; on the body each side, group of three concentric circles.

**C 884.** JUG. Form 102 (nearly). Ht.  $2\frac{5}{8}$  in. From excavations at Amathus (Turner Bequest), 1894; tomb 201.

Body nearly globular; trefoil mouth. Brownish-red slip, worn; black paint. Eyes (formed by dots) on mouth; paint on lip and base of neck; ladder-pattern on handle. Round the body, four rings.

[Found with scarabs of the XXVIth Dynasty.]

**C 885.** JUG, similar. Form 91 (nearly). Ht.  $2\frac{5}{8}$  in. Similarly acquired.

Body pear-shaped. Bright red slip; black paint. Lip (chipped), neck, and handle as last; on shoulder, three groups of three concentric circles; round body, five rings.

**C 886.** JUG. Form 64 (nearly). Ht.  $2\frac{7}{8}$  in. From excavations at Curium (Turner Bequest), 1895; tomb 1. *Excavations in Cyprus*, p. 76, fig. 133.

Globular body with wide neck and plain lip. Bright red slip; black paint. Rings on rim and neck; paint on handle; on shoulder, three groups of concentric circles; round body, four rings.

**C 887.** JUG. Form 108. Ht.  $4\frac{1}{8}$  in. From excavations at Amathus (Turner Bequest), 1894; tomb 286.

Form as *Cyprus Mus. Cat.* 1029 and C 768; egg-shaped body; arched handle over mouth; small tubular spout on shoulder. Reddish-brown slip, somewhat dull; black paint. Bars on handle; bands round neck and base of spout; on shoulder and body, rings.

[Found with scarabs of the XXVIth Dynasty; cf. C 875-877.]



- C 888.** TWO-HANDLED FLASK. Form 103. Ht.  $6\frac{1}{2}$  in. From excavations at Curium (Turner Bequest), 1895; tomb 56. *Excavations in Cyprus*, p. 76, fig. 133.

Body in form of oblate spheroid (cf. C 571), with double-ribbed handles; narrow neck with handle-ridge and spreading mouth (lip chipped). Light red slip, highly polished; black paint, worn in parts. Rings on mouth and bands on neck; on handle, cross-strokes between vertical lines. On the shoulder each side, three hook-crosses and three groups of concentric circles (three in each); round the body, three bands of fine rings; round the foot, five groups of concentric circles (four in each).



Fig. 316 = C 888.

- C 889.** TWO-HANDLED FLASK. Form 103. Ht.  $4\frac{1}{4}$  in. 1868 (Pierides).

Egg-shaped body with foot; narrow neck with wide-spreading mouth and handle-ridge; handles of one rib, very slender. Inferior brownish-red slip; black paint, worn in parts. Bands on mouth, neck, and handles; on shoulder each side, two groups of concentric circles (three in each); round the body, two bands of fine rings.

- C 890.** TWO-HANDLED FLASK. Form 103. Ht.  $6\frac{5}{8}$  in. Asia Minor (?). Morel Coll., 1905.

Form as C 561 ff.; narrow neck with wide-spreading mouth and handle-ridge; body of lentoid form without foot. Red slip; dull black paint. Repaired; mouth restored; surface in bad condition. Each face of the vase rises to a conical centre. Fine rings on mouth and narrow bands round neck; cross-strokes on handles, and stripes down sides. On each face of the body, two

concentric bands of fine rings; under each handle



pattern.

- C 891.** TWO-HANDLED FLASK, similar. Form 103. Ht.  $3\frac{5}{8}$  in. From excavations at Amathus (Turner Bequest), 1894; tomb 286. Found with C 877 and C 887.

Red slip, polished; black paint. Mouth broken off. Patterns exactly as on last.

- C 892.** TWO-HANDLED FLASK. Form 103. Ht. 5 in. Similarly acquired. *Excavations in Cyprus*, p. 108, fig. 156, No. 7.

Globular body; slim handles; narrow neck with handle-ridge and spreading mouth. Bright red slip; black paint. Bands on mouth and neck and paint on handles; on shoulder each side, two groups of concentric circles; below, seven bands, and four concentric rings.

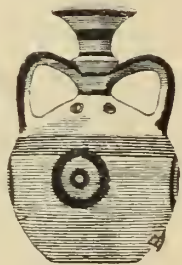


Fig. 317 = C 892.

- C 893.** FLASK, similar. Form 103. Ht.  $4\frac{1}{4}$  in. Similarly acquired (tomb 284).

Red slip; black paint. Surface discoloured in parts. Mouth, neck, and handles as last; on shoulder each side, four groups of concentric circles (three in each); round body, eight rings.

- C 894.** TWO-HANDLED BARREL-SHAPED FLASK. Form between 98 and 103. Ht.  $6\frac{1}{4}$  in. Asia Minor (?). Morel Coll., 1905.

Form as C 776, but with two slim double-ribbed handles like the lentoid flasks; narrow neck with wide-spreading mouth and handle-ridge. Red slip, highly polished; dull black paint. Well modelled. Rings round neck and mouth; cross-strokes on handles and stripes down sides. Round the body, two vertical bands, each of six fine rings, between which, under the handles, are



patterns; at each end a group of fine concentric rings surrounded by a

narrow band.

- C 895.** FLASK, similar. Ht.  $3\frac{3}{4}$  in. From excavations at Amathus (Turner Bequest), 1894; tomb 286. *Excavations in Cyprus*, p. 108, fig. 156, No. 8. Found with C 887, 891-892, etc.

Form as preceding, but mouth very large in proportion to body; handles of single ribs. Polished red slip; dull black paint. Round mouth and neck, narrow bands and fine rings; ladder-pattern on handles. Patterns on body almost exactly as on preceding.



Fig. 318 = C 895.

- C 896.** BARREL-SHAPED LEKYTHOS. Form 98. Ht.  $3\frac{1}{4}$  in. From excavations at Amathus (Turner Bequest), 1894; tomb 201. Found with C 884-885.

Narrow neck with handle-ridge and spreading mouth (lip damaged); slim handle. Polished red slip; black paint, worn in parts. Rings on mouth and bands on neck; ladder-pattern on handle. On body in front, pattern as on last; round each side, three vertical rings; at each end, a fine spiral merging into an outer ring.

- C 897.** BARREL-SHAPED LEKYTHOS, similar. Form 98. Ht.  $3\frac{7}{8}$  in. Similarly acquired (tomb 286).

Inferior pinkish-red slip; black paint, much worn. Patterns as on last, with seven vertical rings and pattern on front duplicated.

- C 898.** ARYBALLOS. Form 104. Ht.  $3\frac{1}{2}$  in. From excavations at Amathus (Turner Bequest), 1894; tomb 7. *Excavations in Cyprus*, p. 108, fig. 156, No. 9.

Form as *Cyprus Mus. Cat.* 977-978; globular body; slim neck with handle-ridge and funnel-shaped mouth; very thin handle. Bright red slip; black paint. Rings on mouth and neck; paint on handle; on shoulder, three groups of three concentric circles; round the body, four rings.

- C 899.** ARYBALLOS, similar. Form 104. Ht.  $3\frac{3}{8}$  in. Similarly acquired (tomb 2).

Light red slip; black paint. Body more ovoid and handle thicker than last. Patterns as last (six rings on body).

- C 900.** ARYBALLOS, similar. Form 104. Ht.  $2\frac{3}{8}$  in. Similarly acquired (tomb 5).

Body squatter than preceding. Bright red slip; black paint. Rings on mouth and neck; ladder-pattern on handle; on shoulder, three hook-crosses; round body, four rings.

- C 901.** ARYBALLOS, similar. Form 104. Ht. 4 in. From Aradippou near Larnaka. Presented by the Secretary of State for Foreign Affairs, 1880.

Form as *Cyprus Mus. Cat.* 1002. Red slip, highly polished; dull black paint. Rings round neck; paint on handle; on shoulder, group of four concentric rings; round body five rings.

- C 902.** LEKYTHOS. Form 105. Ht.  $5\frac{1}{8}$  in. From excavations at Curium (Turner Bequest, 1895; tomb 16. *Excavations in Cyprus*, p. 76, fig. 133.

Ovoid body; thick neck with handle-ridge and wide flat mouth; handle bent nearly at right angle. Red slip; black paint with faded white accessories. On top of mouth, alternate rings of white and of black dots; on neck, alternate black and white rings, and black bands below; on handle, cross-strokes. On the body, three vertical rows of concentric circles (two of four groups and one of three).

- C 903.** LEKYTHOS. Ht.  $4\frac{1}{2}$  in. From excavations at Amathus (Turner Bequest), 1894; **PLATE I** tomb 201. Found with C 896, etc.

Form as *Cyprus Mus. Cat.* 1073 (cf. also C 774); elongated body with rounded base, bulging neck, and trefoil mouth. Red slip, worn; black paint. Handle broken off. Bands on lip and neck; rings round body.

[Cf. A. Cesnola, *Salamina*, pl. 19, fig. 23.]

- C 904.** ASKOS IN FORM OF OX. Ht.  $7\frac{1}{2}$  in. From excavations at Curium (Turner Bequest), 1895; tomb 56. *Excavations in Cyprus*, p. 77, fig. 137.

Body of ellipsoidal form, with head and neck of ox on top and rudimentary legs below, tucked in flat underneath; tail in relief on hind-quarters. The open mouth of the ox forms a spout (partly broken away) and there is also a long narrow spout on the hind-quarters, the two being connected by an arched handle of two ribs. Red slip; black paint. On handle, cross-strokes between stripes; rings round spout; tail of ox black, and elaborate patterns on head. On breast, lattice-pattern with concentric circles above and below; on each side, within an oval, group of large concentric circles surrounded by five smaller; two groups on hind-quarters.

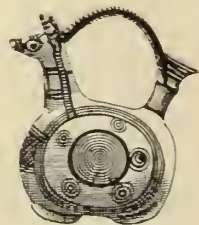


Fig. 319 = C 904.

- C 905.** ASKOS. Ht.  $8\frac{3}{4}$  in. From Tamassos. Falkland Warren Coll.; acquired 1910.

Red clay and slip; black paint; surface worn. Spherical body on low small foot, with moulded knob on top, over which is an arched handle of three ribs; on the front, a tubular spout, broken, in which is a strainer. There is a

hole underneath the foot communicating with the interior (cf. C 882). Black stripes on handle; round the spout, two broad bands with one of concentric circles (groups of three) between. Round the base of the spout, a group of concentric circles, eight fine between two broad. On each side of the vase is an outer band of concentric circles, twelve fine between two broad, enclosing an inner group of six concentric rings, round which are groups of small circles, three in each. Above the circles round the spout are five similar groups of small circles, and below are three vertical rows of the same. At the back of the vase is a large bird to r., very rudely drawn in outline, with three wings and long tail (?), long neck and open mouth; on the body is a band of lattice-pattern, and on the wings, cross-bars to indicate the feathering. In the field, numerous groups of small circles, as before.

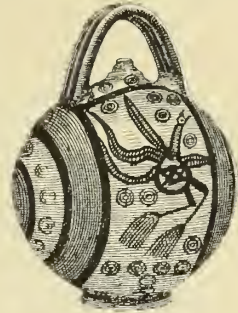


Fig. 320 = C 905.

5. (2). (b) LATER VARIETY, WITH DULL DARK RED SLIP (C 906-943).

[Of this class there are two sub-divisions, the later (C 924-943) being characterised by the use of white paint for minor details.]

(i) *Without accessory colours* (C 906-923; see also C 1030-1033).

C 906. SHALLOW BOWL. Form 111 (nearly). Ht.  $3\frac{1}{4}$  in. Diam. 10 in. From Aradippou near Larnaka. Presented by the Secretary of State for Foreign Affairs, 1880.

Double handles each side (one pair broken off). Deep red slip, worn in parts; black paint. Repaired; rim chipped in places. Paint on handles and broad band on rim. In the interior, bands and rings round centre; on the exterior, bands and rings, and the same round foot.

C 907. SHALLOW BOWL. Form 111. Ht.  $4\frac{1}{4}$  in. Diam.  $12\frac{1}{4}$  in. Excavated on the site of a temenos of Artemis at Achna by M. O.-Richter, 1883.

Form as *Cyprus Mus. Cat.* 910; narrow rim and double handles as last. Light red clay with dark red slip, worn in parts; black paint. Paint on handles; on rim, eight strips of black paint at intervals, with black band below on exterior. In the interior, concentric rings and bands in two groups; on the exterior and round the foot the same; underneath the foot, concentric rings.

C 908. BOWL, similar. Form 111. Ht.  $4\frac{1}{2}$  in. Diam.  $12\frac{1}{4}$  in. Similarly acquired.

Small single handles; no rim. Dull red slip; black paint. Paint on handles and rim; other patterns almost exactly as last.

C 909. DEEP BOWL. Form 107 (nearly). Ht.  $8\frac{3}{4}$  in. Diam.  $13\frac{1}{2}$  in. From Aradippou near Larnaka. Presented by the Secretary of State for Foreign Affairs, 1880.

Body nearly hemispherical, with two vertical handles close to sides (one broken off). Red clay with dark red slip, worn in parts; black paint. Round



rim, black bands; handles painted black, with broad loop on side of vase adjoining. In the interior, a central spiral merging into a broad ring, round which are eight bands; on the exterior, a series of bands, and the same round the foot.

- C 910.** DEEP BOWL. Form 107. Ht.  $3\frac{3}{8}$  in. Diam. 7 in. 1876 (Cesnola).

PLATE I

Form derived from krater, with straight neck and small side-handles sloping upwards. Dark red slip; black paint. Paint on handles; narrow bands round rim. In the interior, elaborate spiral surrounded by broad band and two rings; on the exterior each side, three groups of concentric circles, below which are six rings all round: round the foot, rings.

- C 911.** BOWL. Form 83. Ht.  $2\frac{1}{8}$  in. Diam.  $5\frac{1}{4}$  in. From Aradippou near Larnaka. Presented by the Secretary of State for Foreign Affairs, 1880.

No handles or base-ring. Buff clay; brown slip on interior and rim, bright red on exterior; black paint. Broad band on rim; round the interior, fine concentric rings; on the exterior, ring above and broad band below; underneath in centre, ring with dot in centre.

- C 912.** ARYBALLOS. Form 104. Ht.  $4\frac{1}{4}$  in. Excavated by M. O.-Richter in a sanctuary of Artemis at Achna, 1883.

PLATE I

Form as C 901; globular body; narrow neck with handle-ridge and wide-spreading mouth; slim handle. Dull red slip; black paint. Bands on mouth, neck, and handle; on shoulder, group of four concentric rings; round body, bands.

- C 913.** ARYBALLOS, similar. Form 104. Ht.  $3\frac{3}{8}$  in. Similarly acquired.

Body slimmer. Reddish-buff slip; black paint. Bands on mouth, neck, handle, and upper part of body.

- C 914.** ARYBALLOS. Form 99 (?). Ht. 4 in. From excavations at Amathus (Turner Bequest), 1894; tomb 201. Found with scarabs of the XXVth Dynasty.

Form as *Cyprus Mus. Cat.* 977-978; globular body with cylindrical neck and plain mouth (broken). Dark red slip (worn on mouth); black paint. Bars on handle; on body each side, four vertical concentric rings, and round the middle, three similar.

- C 915.** LEKYTHOS. Ht.  $4\frac{7}{8}$  in. 1876 (Cesnola).

PLATE I

Form as *Cyprus Mus. Cat.* 984; body widening out to flat base; narrow neck with flat mouth and handle-ridge; small handle. Red slip; black and purple paint. Mouth painted purple; rings round neck; narrow bands round body (eight purple between groups of four black).

- C 916.** JUG. Form 108. Ht.  $5\frac{1}{4}$  in. Excavated at Goshi near Larnaka by M. O.-Richter, 1884 (see C 880).

Form as C 767 and *Cyprus Mus. Cat.* 1029. Body egg-shaped; handle over mouth; conical spout on body. Dark red slip; black paint, worn in parts.

Surface in bad condition. Bands on neck and shoulder ; on handle, pattern of curved lines with ring in middle ; stripes on spout. Round the body, four groups of concentric circles (three in each), two partly obliterated.

917. JUG. Form 64 (nearly). Ht.  $2\frac{3}{8}$  in. From Agia Paraskevi, Nicosia. Presented by Col. Falkland Warren, 1888.

Squat body with narrow neck. Red slip ; black paint. Mouth damaged. Bands on rim, neck, and handle ; on shoulder, three groups of concentric rings ; round the body, two rings and band.

918. OINOCHOE. Form 95. Ht.  $13\frac{1}{8}$  in. From Aradippou, near Larnaka. Presented by the Secretary of State for Foreign Affairs, 1880.

Form as *Cyprus Mus. Cat.* 1057a ; body nearly spherical ; short neck and trefoil mouth ; handle of two ribs. Light red slip ; black paint. Paint on rim and edges of handle ; on neck, wavy line, and ring round base. On the body in front, above, pattern of intersecting lines as on C 866 with three groups of concentric circles each side ; below, group of larger concentric circles (twelve fine between two broad). On each side, central group of concentric rings surrounded by four groups of smaller rings, with an outer circle of eleven fine rings between broad bands. Under the handle, four groups of small concentric circles.

919. OINOCHOE. Form 110 (nearly). Ht. 10 in. From Asia Minor (?). Morel Coll., 1905.

Usual type, with slim body, narrow neck with trefoil mouth, double-ribbed handle, and small foot. Dull pinkish-red slip ; black paint. Bands round neck and cross-strokes on handle. On the body each side, concentric bands and rings in two groups ; on the front, three groups of three concentric circles, vertically placed.

920. OINOCHOE. Form 110. Ht.  $9\frac{1}{8}$  in. Excavated on the site of a sanctuary of Artemis at Achna by M. O.-Richter, 1882.

Form as C 869 ff. ; globular body ; long slim neck with trefoil lip and arched handle. Deep red polished slip ; black paint. Bands down handle and paint on lip ; round neck, two rings above and band at base. On the body, intersecting circles composed of eleven fine rings, one horizontal, the other vertical ; the latter encloses on each side a central group of three concentric rings surrounded by three groups each of four fine rings. On the shoulder in front, a pattern of intersecting lines as in C 918 with two groups of concentric circles each side ; below the horizontal band is a central group of three concentric rings surrounded by five as on the sides ; under the handle a group of three as before.

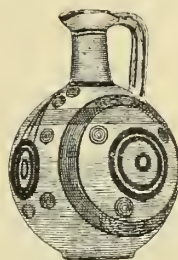


Fig. 321 = C 920.

921. OINOCHOE, similar. Form 110. Ht.  $7\frac{3}{4}$  in. From Aradippou, near Larnaka. Presented by the Secretary of State for Foreign Affairs, 1880.

Light red slip ; black paint. Mouth damaged ; slip worn away on mouth and handle. Patterns almost exactly as preceding ; intersecting bands formed

of eight and seven rings respectively ; four groups of small concentric circles each side surrounding the central one, and two only on front, the three below the central one wanting.

- C 922.** OINOCHOE. Form 6 (nearly). Ht.  $9\frac{1}{2}$  in. From Amathus. Presented by the Secretary of State for Foreign Affairs, 1880.

Globular body ; cylindrical neck with plain lip ; small handle attached to middle of neck. Light brownish-red slip ; dull black paint. Surface scraped in parts. Paint on mouth ; rings and bands round neck ; on handle, ladder pattern. On body, intersecting circular bands of six fine rings, one horizontal, the others vertical, the latter enclosing (in the middle of each side) a group of concentric rings.

- C 923.** OINOCHOE. Form 110. Ht.  $9\frac{1}{2}$  in. Acquired 1909.

Globular body ; long narrow neck with trefoil mouth ; handle of two ribs. Brownish-red slip ; black paint. Surface worn in places. Bands of paint on lip, neck, and handle. On the body, intersecting bands of fine rings, horizontal and vertical (twelve rings in each band) ; the vertical bands enclose on each side a group of concentric rings surrounded by a ring of smaller groups in pairs (six pairs in all) ; between the points of intersection each side are three similar groups of small rings. On the shoulder in front is a goat to r., in outline with spots on body ; in the field, four groups of concentric circles ; below, a group of concentric circles, with six smaller groups in the field ; under the handle, seven groups of small circles arranged in T-form.



Fig. 322 = C 923.

5. (2). (b). (ii). *With use of white for details* (C 924-943 ; see also C 1034-1035).

- C 924.** OINOCHOE. Form 110. Ht.  $10\frac{3}{4}$  in. Acquired 1909.

Form as C 923, but neck longer and slimmer. Red slip ; black paint with purple and white accessories. Bands of paint on lip, neck, and handle. On the body, intersecting bands as last, with six rings in each, enclosing a central white disc (the centre left red), on which are remains of a pattern in black ; round the disc, a ring and two bands, and beyond, eight groups of concentric circles in pairs (three circles in each group). On the shoulder, a spotted stag to r. and three groups of circles (as before) ; below, two groups of circles, a white disc with purple centre surrounded by black rays, enclosed in a black band, and a group of concentric rings ; under the handle, similar group of rings.

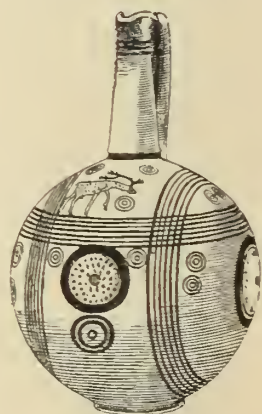


Fig. 323 = C 924.

925. OINOCHOE. Form 110 (nearly). Ht.  $9\frac{1}{8}$  in. From Asia Minor (?). Morel Coll., 1905.

Form as C 919, with globular body, narrow neck with trefoil mouth, and double-ribbed handle; foot higher than usual. Red slip; black paint with white accessories. Bands round neck; cross-strokes on handle. On the body each side, concentric bands and rings in two groups, two of the outer bands being white; on the front, three groups of three concentric circles, vertically placed. Cf. C 919 throughout.

926. JUG. Ht.  $11\frac{1}{8}$  in. From Asia Minor (?). Morel Coll., 1905.

Form as C 919, with elongated oval body; short straight neck and plain lip; thick double-ribbed handle. Dull red slip; black paint with white accessories. On handle, cross-strokes; on lip inside, black band; outside, white band with vandyke pattern in black; at base of neck, white band with black cross-strokes at intervals. On the shoulder, eight groups of concentric circles arranged in oval form; below, bands: black, white with black strokes as above, very wide black with white markings, and two black.

927. OINOCHOE. Form 110. Ht.  $10\frac{1}{8}$  in. From excavations at Polis-tes-Chrysokhou (Poli). Presented by the Cyprus Exploration Fund, 1890.

Globular body; short neck with trefoil lip; handle of two ribs. Red slip, much discoloured by fire; black paint and white accessories. Foot split across. Bars on handle; rings round neck and band at base with oblique strokes of white. On the body, intersecting bands of ten fine rings (one horizontal, two vertical); within the vertical bands, a group of concentric circles surrounded by five smaller groups. On the front, a pattern of intersecting lines as on C 866 with two groups of small circles each side; below, a large group of concentric rings and bands (two white, the outer black), and below these, two small groups; under the handle, three small groups vertically placed.

928. OINOCHOE. Form 110. Ht. 12 in. 1876 (Cesnola).

Form as preceding; body more ovoid. Polished red slip; black paint and white accessories. Bands down handles and round lip; three rings round neck, and black band with white spots at base. On the shoulder, a row of ten groups of small concentric circles; below, each side, four rosettes of dots (white with black centres) and five groups of circles as before; in the middle, a floral pattern with two pairs of volutes on a stem, painted in white with black outlines, with three groups of circles and rosettes vertically placed each side.



Fig. 324 = C 928.

929. OINOCHOE. Form 110 (nearly). Ht.  $5\frac{1}{8}$  in. From R. H. Lang's excavations at Dali; **PLATE IX.** acquired 1873.

Spherical body; narrow neck with trefoil lip; double-ribbed handle. Reddish-brown slip, worn in parts; black and white paint. Bands round mouth and neck; on handle, bars at intervals. Round the body each side, a broad



white vertical band on which are groups of concentric circles in black; within these bands, black concentric rings. In front, above, two groups of concentric circles, one above the other; below, large rosette of eight points in white on black background, the centre and edges black; much faded. Under the handle, two groups of circles as on front.

**C 930.** OINOCHOE. Form 110. Ht.  $13\frac{1}{2}$  in. From excavations at Curium (Turner Bequest), 1895; tomb 21. *Excavations in Cyprus*, p. 75, fig. 136; Walters, *Ancient Pottery*, I. p. 251.

Form as *Cyprus Mus. Cat.* 1057a; spherical body; long slim neck, and handle of two ribs. Red slip, much worn; black and white paint, worn in parts. Made up from fragments; nearly complete, but mouth and part of design restored. Paint on handles and ring round base of neck. On the body, intersecting bands of concentric rings, horizontal and vertical, the latter enclosing a large central cross outlined in black within a ring, round which are nine groups of small concentric circles; in the space between the points of intersection are a fish to r. (white with black outlines) and two groups of concentric circles. On the shoulder in front is a bull to r. with head down (white with black outlines); in the field, five groups of circles; on the body in front, within a double ring, is a large eight-point star in white with black outlines and intermediate small black points (mostly wanting); in the field, groups of concentric circles, and one at the back under the handle.



Fig. 325 = C 930.

[For a similar vase with fish and stars from Paphos, now in the Ashmolean Museum, cf. *Journ. Hell. Stud.*, IX. pp. 160, 270.]

**C 931.** OINOCHOE. Form 110 (nearly). Ht.  $12\frac{1}{2}$  in. Similarly acquired (tomb 16). *Excavations in Cyprus*, p. 76, fig. 133.

Form as last with trefoil mouth. Polished red slip; black paint with white accessories. Surface much worn in places. Paint on handle and lip; on the neck, two rows of black and white chequers and black band with white spots. On the body, intersecting bands of fine rings (sixteen in each, two vertical, one horizontal); those on the sides enclose a group of three concentric circles, surrounded by fourteen smaller groups, seven each side, and in the space between the intersections are three more. In front on the shoulder, two groups of small circles and a lotos-flower with buds; on the body, white disc with black centre, surrounded by nine rings and broad band; below, five groups of small circles, and at the back of the vase, five more arranged in T-form.

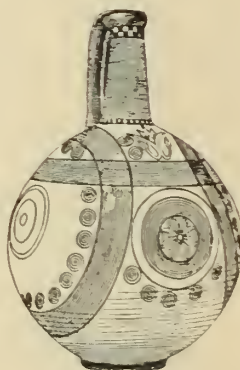


Fig. 326 = C 931.

932. OINOCHOE, fragmentary. Form 110. Ht. (of body only),  $10\frac{1}{2}$  in. Similarly acquired (tomb 21).

Form as preceding. Red slip, much blackened and discoloured; black paint with white accessories. Made up from fragments; neck, handle, and part of body restored; design indistinct and partly obliterated. On front of body, pattern (Fig. 327), the leaves at the top white, with three groups of concentric circles each side (five circles in each); below, a broad black circle. On each side a vertical circular band of six fine rings between two wide bands, enclosing a double ring (nearly obliterated) and four groups of concentric circles.



Fig. 327 =  
C 932 (part).

933. OINOCHOE. Form 110 (nearly). Ht.  $9\frac{5}{8}$  in. From excavations at Amathus (Turner Bequest), 1894; tomb 108. **PLATE IX.**

Body pear-shaped; narrow neck with closely pinched-up lip; slim handle of two ribs. Red slip; black paint with white accessories. Handle broken and partly repaired; slip worn in parts. Rings round neck; on the body each side, a system of concentric rings and bands, black and white (one black band has white spots on it); down the front, four groups of concentric circles in a vertical line, black with outer ring of white dots; at the back, three similar groups.

[Date about 550 B.C.; found with a black-figured kylix of Ionic type.  
Cf. O.-Richter, *Kypros*, pl. 178, fig. 2.]

934. OINOCHOE. Form 100. Ht. 8 in. 1876 (Cesnola).

**PLATE IX.**

Form as *Cyprus Mus. Cat.* 1027; plain mouth and handle of two ribs; tubular spout on shoulder. Pinkish-red slip; black paint and white accessories. Band on rim; ring round neck, and black band with white spots round base; on handle, rows of short cross-strokes; along the spout and round the base are black bands with white spots. On the upper part of the body each side, nine groups of concentric circles in three vertical rows, with four circles in each group.

935. OINOCHOE. Form 110 (nearly). Ht.  $9\frac{5}{8}$  in. From excavations at Poli. Presented by the Cyprus Exploration Fund, 1890.

Body egg-shaped, with high foot (chipped) and very narrow tapering neck, the lip badly modelled; the form appears to be characteristic of this site (cf. *Cyprus Mus. Cat.* 1079). Red slip; black paint with white accessories. Much injured and discoloured by fire. Bars across handle, and pattern (Fig. 328) at base; rings round neck and row of white dots at base; on shoulder, rosettes of white dots. Round the body, narrow black and white bands; foot painted black.



Fig. 328 = C 935 (part).

936. AMPHORA OR KRATER. Ht.  $15\frac{1}{4}$  in. 1869 (Sandwith).

Body in form of oblate spheroid, with short wide neck, heavy narrow rim, and spreading conical foot; double vertical handles, from which spring at right

angles flat handles of three ribs ending in a flat oblong piece on the rim. Dull red slip, much worn, and covered in parts with white slip; designs in black. Repaired, but complete. Ladder-pattern on rim and upper handles; lower handles painted black; on neck each side, groups of small concentric circles, and round base, black band with white spots. On the shoulder each side, two panels divided by parallel lines; in each a large lotos-flower, black with details in white; on each side of it, four groups of small concentric circles vertically placed; the right-hand lotos has a similar group in the middle; the design on the rev. is partly obliterated. Round the body, broad white bands, the upper with a row of concentric circles in black, between black bands; under each handle a group of circles. Round the foot, black rings and a broad white band with zigzag pattern in black.



Fig. 329 = C 936.

- C 937.** AMPHORA. Form 106. Ht.  $4\frac{1}{4}$  in. From excavations at Kouklia (Old Paphos), 1899.

Body egg-shaped; wide neck; small vertical handles close to sides. Red slip; black paint with white accessories. Paint on rim and handles; round neck, three fine rings and narrow band with white spots; round body, rings and bands.

Fig. 330  
= C 937.

- C 938.** JAR. Ht.  $4\frac{1}{8}$  in. From R. H. Lang's excavations at Dali; acquired 1873.

Squat body; small double-ribbed side-handles; short neck with plain mouth; small foot. Red slip, highly polished; black and white paint. Paint on handles and foot; bands on neck and rim; on shoulder, fine black rings alternating with white bands. On the body each side, three groups of small concentric circles between two larger groups (three rings in each); below, white band between two bands of black rings; rings round foot.

- C 939.** JAR. Form 106 (nearly). Ht.  $4\frac{1}{8}$  in. From excavations at Poli. Presented by the Cyprus Exploration Fund, 1890.

Body widening towards base; very small loop-handles. Red slip; black and white paint. A hole in the side, made by the excavator's pick. Rim black with white band inside; on shoulder, black and white bands; round body, white wavy line on red ground, and narrow white lines alternating with broad black ones.

- C 940.** JAR. Ht. 7 in. 1876 (Cesnola).

Form peculiar, as if in imitation of an ox-skull, with funnel-shaped body on high narrow foot, and vertical rim to which are attached vertical loop-handles like horns. Dark red slip (worn in parts) on rim and inside, bright red on body, but none on foot; white paint. Round lower part of rim, oblique markings in white, and two vertical white strokes under each handle.

C 941. SHALLOW BOWL. Ht.  $2\frac{1}{2}$  in. Diam.  $12\frac{1}{4}$  in. 1876 (Cesnola).


No handle, but narrow projection with small loop on one side of rim, which is wide and nearly flat; small foot. Red slip; black paint with white accessories. On rim, panels painted white with parallel cross-lines in black. In the centre, concentric rings, surrounded by a band of finer rings in white (much faded), band of white with four black rings, band of white rings as before, and two black bands. On the exterior round the foot, two goats to r. in black silhouette



, alternating with two trees



C 942. SHALLOW BOWL. Ht.  $1\frac{5}{8}$  in. Diam.  $7\frac{7}{8}$  in. 1876 (Cesnola).

Flat rim; no handle. Dark red slip on interior, varying to reddish-buff on exterior; black and white paint. In the interior, rings round centre and below rim; on the rim, a pattern of , the vertical lines white (cf. *Cyprus Mus. Cat.* 922).

C 943. ASKOS. Ht.  $6\frac{3}{8}$  in. 1876 (Cesnola).

Spherical body with foot; top closed in by a knob, over which is a slim arched handle; on shoulder, long tubular spout, forming a rudely-modelled ox's head. Underneath, an internal tube running up, as C 882. Reddish-brown slip; dull dark purple-brown paint with white accessories. The ox's head has oval brown markings for the eyes on each side of the base, and knobs (painted brown) indicating the horns and ears; rows of dots appear to indicate the hair. Bars on handle and rings round end of spout; bands round knob on top and round foot. Round the shoulder, white band with parallel brown strokes at intervals, between two brown rings; below, five groups of concentric rings (five in each) and narrow purple bands.

## 6. STYLE OF AMATHUS (C 944-972).

[All of local fabric, and mostly of late date (500-300 B.C.) with decoration of a more or less debased character. Except where otherwise noted, they are all from the 1894 excavations at Amathus. In some examples a tendency to polychrome decoration may be observed, with the use of a deep yellow pigment. C 969-972 form a distinct group, with patterns in white on a black slip.]

C 944. OINOCHOE. Ht.  $7\frac{1}{4}$  in. Tomb 37. *Excavations in Cyprus*, p. 108, fig. 155, No. 3.

Type as *Cyprus Mus. Cat.* 1014. Globular body with short neck and heavy bowl-shaped lip; high looped handle. Drab slip; dark brown and purple paint. Inside of lip and back of handle purple; round neck, purple ring. On shoulder a floral ornament in purple; round body, purple band between black lines.

[Found in a tomb of 450-350 B.C., with plain black-glazed vases.]

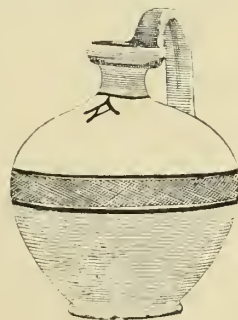


Fig. 331 = C 944.



- C 945.** OINOCHOE, similar. Ht.  $7\frac{1}{8}$  in. From Amathus. Presented by the Secretary of State for Foreign Affairs, 1880.

Light buff slip; red paint. Patterns as last, except that the handle is plain and round the body are two red bands.

- C 946.** OINOCHOE. Form 110 (nearly). Ht.  $10\frac{1}{2}$  in. Tomb 89.

Ovoid body with narrow neck and trefoil mouth; handle of two ribs. Buff slip; dark brown, purple, and dark red paint. Broken and anciently repaired; surface worn in parts. Eyes on lip (black with purple pupil); red bands down handle; on neck, short strokes in alternate vertical rows of black and red. On shoulder, inverted palmette in black and red between two patterns of pointed leaves (?); below, two broad red bands between black rings; on each side of the handle, tendrils.

[Found with plain black-glazed wares.]

- C 947.** JUG. Form 95. Ht.  $4\frac{7}{8}$  in. Tomb 108 (date about 550 B.C.; cf. C 933).

Ovoid body and trefoil lip. Reddish-buff slip; black and purple red paint. Surface scraped and paint worn in parts. On lip, short strokes in threes at intervals; round neck, rings and wavy red line; red stripe down handle. On upper part of body three diverging lines in red, five times; below, broad red band between black rings, and narrow black and red bands.

- C 948.** OINOCHOE. Form 96. Ht.  $5\frac{5}{8}$  in. Tomb 52.

Body egg-shaped, with plain lip, high looped handle, and spout on shoulder. Pale buff slip; black and purple-red paint. Foot restored. Rings on rim and neck (black and purple); bars on top of handle; spout painted purple on a triangular patch of the same, bordered by two black lines. On the shoulder, two large eyes in black, one each side of the spout, and beyond them, vertical lines of purple.

[Cf. *Cyprus Mus. Cat.* 1027; C 959 found in same tomb, which is probably of the fifth century.]

- C 949.** OINOCHOE. Form 96. Ht.  $4\frac{3}{8}$  in. Tomb 83.

Globular body; funnel-shaped neck (injured) with plain lip; narrow spout on shoulder. Reddish-buff slip; black and purple-red paint, worn in parts. Black and purple rings round lip and neck; purple stripes down handle and sides of spout. On shoulder, each side of spout, an eye in black and a plant (?)



in purple; below, black and purple bands.

[Found with black-figured vases; date of tomb about 550-500 B.C.]

- C 950.** OINOCHOE. Form 96. Ht.  $4\frac{7}{8}$  in. Similarly acquired.

Wide egg-shaped body; narrow neck with plain cup-shaped mouth; on front, conical spout. Buff slip; black, purple, and deep yellow paint. On handle, purple line with short cross-lines at intervals; on neck, black and purple bands;

spout purple with black lines intersecting above it. On either side of spout, large eye in black and purple lotos-flower; below, black and yellow bands and rings.

- C 951. OINOCHOE. Form 96. Ht.  $5\frac{1}{4}$  in. Tomb 89. *Excavations in Cyprus*, p. 108, fig. 156, No. 3. Found with C 946.

Type as C 948, but body more squat; plain lip, high looped handle, and spout on shoulder. Pale buff slip; black and red paint. On neck, black and red rings; on handle, red stripe with black bars across; spout painted red. On the body on r. two trees, one black, one red; on either side of the spout, an eye in black and two straight lines with red cross-lines between; on l., two trees as before. Below, red band between two black.



Fig. 332 = C 951.

- C 952. OINOCHOE. Form 96. Ht.  $4\frac{3}{8}$  in. No tomb-number. *Excavations in Cyprus*, p. 108, fig. 156, 4.

Globular body; narrow neck with plain cup-shaped mouth; conical spout in front. Drab slip; black and crimson paint, the former worn. Black and crimson bands on neck; black lines round spout. On either side of spout, an eye in black, and in the field, a cross and patch of paint, both crimson; beyond on each side is a crimson tree or plant. Below, black and crimson bands and rings.



Fig. 333 = C 952.

- C 953. JUG of peculiar form. Ht.  $6\frac{3}{8}$  in. Tomb 83. Found with C 949-950.

Body shaped like an acorn in cup, with short neck, trefoil mouth, and handle of two ribs. Buff slip; dark brown and purple-red paint, worn. Repaired. Paint on lip; rings round base of neck; stripe down handle, with cross-lines above and below. On upper part of body, between two trees, are two red triangles separated by brown lines; below, broad brown and red bands divided by brown rings.

954. JAR. Ht.  $2\frac{1}{4}$  in. Tomb 52. Found with C 948.

Body bulging out slightly towards base; wide mouth with narrow rim; no handles. Drab slip; black and dark red paint. Round the body, two broad bands of red between black rings.

PLATE IX.

955. JAR, similar. Ht.  $2\frac{1}{8}$  in. Diam.  $2\frac{5}{8}$  in. Similarly acquired.

Pale buff slip; black and purple-red paint. Black paint on rim; on body as last.

956. JAR, similar. Ht.  $2\frac{1}{2}$  in. Tomb 83. Found with C 949.

Proportionately taller and straighter-sided than last. Buff slip; black and purple-red paint. Black and purple rings on rim; round body, band of triangles, pointing alternately upwards and downwards, the former black, the latter red.

- C 957.** AMPHORA. Form 109 (nearly). Ht.  $4\frac{1}{8}$  in. Tomb 83. Found with the preceding.

Globular body ; narrow neck ; small horizontal handles close to sides. Buff slip ; black, purple, and yellow paint (cf. C 950). Mouth damaged. Rim purple ; on neck, black rings and broad yellow band ; purple stripes on handles. On shoulder, four black rings between purple and yellow bands ; on body, purple zigzag line, and black and purple rings.

- C 958.** AMPHORA. Form 88 (nearly). Ht.  $3\frac{3}{4}$  in. Tomb 108. Found with C 933 and C 947 ; about 550 B.C.

Wide neck. Drab slip ; black and purple-red paint. Red lines on rim and handle ; round neck, two wavy red lines ; round body, red zigzag line and black and red rings.

- C 959.** AMPHORA. Form 109. Ht.  $6\frac{7}{8}$  in. Tomb 52. *Excavations in Cyprus*, p. 107, fig. 154, No. 1. Found with C 948.

Form as *Cyprus Mus. Cat.* 1170-1175 ; globular body with wide neck and plain lip ; vertical handles. Drab slip ; dull black and purple paint. Paint on handles ; black and purple bands on mouth ; round neck, row of leaves, two purple rings, and black band ; on shoulder, black and purple bands and black rings. On the body each side a panel with dolphin, the body partly "reserved" (on obv. to l., on rev. to r.) ; under the handles, two vertical lines ; below all round, black and purple narrow bands.



Fig. 334 = C 959.

- C 960.** AMPHORA. Form 94. Ht. 9 in. Tomb 84. *Excavations in Cyprus*, p. 107, fig. 154, no. 4 ; *Bull. de Corr. Hell.*, XXXI. p. 253, note.

Form as *Cyprus Mus. Cat.* 1170 ; egg-shaped body ; cylindrical neck with thick rim ; vertical handles. Buff slip ; dark brown and purple paint, with white accessories. Handles brown ; brown and purple bands on rim ; round neck, row of leaves, alternately brown and purple, and brown band with row of white spots. On shoulder, purple band, row of fine rings, and two brown bands. On body each side, panel with alternate spear-like marks in purple and conventional trees, purple and brown ; under each handle, two vertical lines ; round lower part of body, brown rings alternating with broad purple bands.



Fig. 335 = C 960.

- C 961.** AMPHORA. Form 94. Ht. 9 in. Tomb 106.

Form as preceding. Reddish-buff slip ; black and crimson paint, with white accessories. Handles black ; purple and black bands round inside of

mouth; on rim, oblique strokes, alternately black and purple. Round neck: black band and row of slanting lines, two purple bands, band of black triangles and purple rectangles alternating, and black band with spots of opaque white or buff. On shoulder: rows of purple dots and fine black rings; broad purple band; black ring and band with wavy line in white. On the body each side, a panel with trees (see Fig. 336) alternately black and purple; under the handles, plants. Below all round, purple band between narrow black bands.



Fig. 336  
= C 961 (part).

**C 962.** AMPHORA. Form 109. Ht.  $7\frac{7}{8}$  in. Tomb 37.

Form as before. Buff slip; dark brown and purple paint. Surface of reverse side damaged. Found with C 944. Paint on handles; rings round mouth and neck, broad bands of alternate brown and purple round shoulder. On the body each side, between panels of lattice-pattern, a panel with three trees (on the reverse this is obliterated); under each handle is a similar tree. Below, four narrow bands.

**C 963.** AMPHORA. Form 109. Ht.  $5\frac{5}{8}$  in. Tomb 72. *Excavations in Cyprus*, p. 107, fig. 154, No. 2.

Form as before, but body more globular. Buff slip; black, yellowish brown, and purple paint. Paint on lip, handles, and foot; on neck, a band of hatchings and one of buds or leaves on stalks, alternately black and yellow. On the shoulder, band of lotos-flowers (black outlines with purple spots) alternating with yellow leaves, with purple dots in field; below, band of small triangles alternately black and yellow, and broad black band. On the body: A. Between two panels of lattice-pattern, a debased lotos-flower with buds, on a triangular purple base, edged with bands of purple dots. B. Between similar panels, three trees (black between two yellow); and under each handle, a tree. Below, narrow purple and black bands alternating; under the foot, a ring.



Fig. 337 = C 963.

**C 964.** AMPHORA. Form 109. Ht.  $5\frac{1}{4}$  in. *Excavations in Cyprus*, p. 107, fig. 154, No. 3.

Form as preceding. Pale buff slip; dull reddish-brown and purple paint. Paint on mouth, handles, and foot, and brown band under foot. Round the neck, rings and bands, and a row of buds on stalks; on shoulder, rings and bands. On the body each side, between panels of lattice-pattern, a leaf on stalk between vertical lines; under handles, two intersecting lines; below all round, broad purple bands and fine brown rings alternating.



Fig. 338 = C 964.



- C 965.** AMPHORA. Form 109. Ht.  $6\frac{1}{2}$  in. Tomb 37. *Excavations in Cyprus*, p. 108, fig. 155 No. 2.

Form as before, but slimmer body. Buff slip; dull black and purple-brown paint. Found with C 944; very debased. Paint on handles and mouth, and on and under foot; round the neck, a naturalistic wreath between black and purple bands; on shoulder, band of leaves in outline and black and purple bands. On the body, between panels of lattice-pattern, a lotos-flower on stalk and two other plants (the lotos on the obverse being more elaborate than the other, which is in outline); under the handles, intersecting lines,


and in one case an arrow-head, in the other  ; below, all round, narrow black and purple bands.



Fig. 339 = C 965.

- C 966.** AMPHORA. Form 109. Ht.  $6\frac{1}{2}$  in. Tomb 37. *Excavations in Cyprus*, p. 108, fig. 155, No. 4.

Type as *Cyprus Mus. Cat.* 1175, with ovoid body, narrow neck, and vertical handles. Buff slip; dark brown and crimson paint. Brown stripes on handles; on lip, neck, and shoulder, alternate broad crimson and narrow brown bands, and the same round lower part of body. On the body each side a band of chequer-pattern of squares in three rows, the alternate squares crimson with brown edges, or left plain.



Fig. 340 = C 966.

- C 967.** AMPHORA. Form 94. Ht.  $8\frac{1}{2}$  in. From Amathus. Presented by the Secretary of State for Foreign Affairs, 1880.

Form as preceding. Buff slip; black and reddish-brown paint, and white accessories. Paint on handles; bands and rings on lip; round neck, alternate bands of oblique black lines and lozenges of parallel brown lines sloping in the opposite direction, below which is a black band with white spots. On the shoulder, row of brown dots between bands, band as on neck but narrower, and broad black band, on which is a wavy white line. On body each side, roughly-executed lattice-pattern in brown; under the handles, pairs of vertical lines; below all round, black and brown bands.

- C 968.** AMPHORA. Form 94. Ht.  $7\frac{5}{8}$  in. Tomb 106. *Excavations in Cyprus*, p. 104, fig. 151, No. 4.

Form as last. Drab slip; dull black and purple paint. Paint on handles; bands and rings on mouth, neck, and shoulders (some purple). On the body each side, a panel of lattice-pattern; below all round, black and purple bands.



Fig. 341 = C 968.

**C 969.** AMPHORA. Form 94. Ht. 10½ in. Tomb 106.

Form as *Cyprus Mus. Cat.* 1175; body oval; neck shorter than usual and sloping outwards; vertical side-handles. Light buff slip on neck and red on rest of body and interior; dark brown and opaque white paint. Surface partly blackened by fire. Paint (black) on handles and inside of lip; on neck, between two bands, row of concentric circles (four in each). On shoulder, black band with white spots, two bands of brown on buff ground, black band, nine black rings on red ground, black and white bands. On the body each side, panel of lattice-pattern in white on red ground; below, two black bands all round.

[Cf. for this type of amphora, *Cyprus Mus. Cat.* 1173-1176.]

**C 970.** AMPHORA, similar. Form 94. Tomb 106.

\*Straight neck. Buff slip on neck; handles and body covered with dull unpolished dark brown slip, on which are patterns in white. Mouth painted black with rings on rim, round neck, black rings in pairs, and below, black band with white spots. On the body, panel of lattice-pattern in white on black; above, black wavy line on white band; below, white band between two in a deep purplish black, deeper than that used above.

**C 971.** AMPHORA. Form 94. Ht. 8⅝ in. No tomb number.

Form as before, but shorter neck and squatter body. Surface covered with dark brown slip (worn in places), on which are patterns in opaque white (more or less faded). On neck, white bands and row of white spots; on shoulder, wavy lines in white and black, the latter on a white band. On the body each side at the greatest diameter, a broad wavy white line; below, two white bands.

**C 972.** AMPHORA, similar. Form 94. Ht. 11⅛ in. No tomb-number.

Form as C 969, but with longer and straighter neck; body egg-shaped. Red slip all over, on which are patterns in black and white. Inside mouth, white and black bands; on lip, similar rings; neck painted white with black bands, and handles partly white. On shoulder, broad white band on which are two black lines; two broad black bands with six black rings between; broad white band. On the body each side, three acanthus plants in white; below all round, black and white bands alternating.

[Cf. O.-Richter, *Kypros, Bible, and Homer*, pl. 177, No. 2 = Hermann, *Gräberfeld von Marion*, p. 14, fig. 5.]

## 7. VASES WITH MODELLED SPOUTS AND POLYCHROME DECORATION (C 973-989).

C 973-984, jugs of red ware, of elongated form, usually with spouts in the form of pitchers held by modelled female figures, often coloured in polychrome; decoration of vase itself either in plain bands or more elaborate as C 973 and C 975, in black or white on red ground. All are of Form 112. C 1040 also

belongs to this class. Date 500–300 B.C. In the modelled figures a development of style may be observed from rude hand-modelling to good Hellenic style (see *Cyprus Mus. Cat.*, p. 79). See generally Hermann, *Gräberfeld von Marion*; O.-Richter, *Kypros*, pls. 64, 179; *Journ. Hell. Stud.*, XI, p. 38. C 984–985 show strong Hellenic influence, and the technique is partially red-figured. C 986–989 are of later (Hellenistic date), usually without the modelled spout, but with polychrome decoration.

- C 973.** JUG. Ht. 15½ in. (antique part 13½ in.) Excavated at Poli, 1886; acquired 1887. Found in the same tomb with the Pasiades alabastron (B 668) and the kylix E 28; date about 500 B.C. O.-Richter, *Kypros*, pl. 23, 1, p. 42, fig. 44; Hermann, *Gräberfeld des Marion*, p. 49, fig. 29; *Class. Review*, I, p. 316; *Miscell. Photos.* in G. and R. Dept., ii. 43.

Form as *Cyprus Mus. Cat.* 1313; elongated oval body with handle of two ribs; whole of neck and part of body restored. Dark red slip; black paint with purple and white accessories, the latter entirely faded. On handle, short cross-strokes and two curved lines at base; paint on foot. Spout on shoulder in form of trefoil-mouthed jug held in both hands by a woman, the upper part of whose figure is modelled in the round, the lower part in relief; the head, upper part of body, and arms are wanting. She wears long chiton, the upper part painted purple, under which her feet are just visible; on her l. arm are two armlets. On the upper part of the body, each side of the spout, are the following designs; in the middle, a tree with three branches each side, on which are leaves or fruit; on either side, a tree of conventional form; on the ground-level are three water-birds to r. in black silhouette; in the field, stars and other patterns in white, now faded away. Round the lower part of the body, rings and bands, with a wavy line in the middle.

- C 974.** JUG, similar. Ht. 12¾ in. Similarly acquired (tomb 130). *Class. Review*, I, p. 316.

Body egg-shaped; long slim neck and handle of two ribs. Buff clay; thin light brown slip, much worn; black and white paint. On handle, double band of oblique lines; strokes of paint on neck; foot painted black. On the shoulder each side, myrtle wreath with berries, painted in white (that on the r. faded away); below, all round, black and white bands. Spout in form of jug as last, the jug left in the colour of the clay with black on lip and band round body; on the handle is placed the r. hand of a woman, very rudely modelled except the features, with rudimentary hands and feet, and details indistinct; all in the colour of the clay without slip or paint; she wears a peaked cap and long garment, and her hair falls in tresses on the shoulders.

- C 975.** JUG, similar. Ht. 12½ in. From excavations at Amathus (Turner Bequest), 1894; tomb 90. *Excavations in Cyprus*, p. 109, figs. 157–159.

At upper junction of handle each side, a disc. Deep red slip; black paint with white and crimson accessories, the white



Fig. 342 = C 975.



much faded throughout. Repaired; surface partly discoloured by fire. On the handle, pattern as last; lip painted black inside; on the exterior, vandyke pattern in black on white ground; below, white scrolls on clay ground between



Fig. 343 = C 975 (a').

black lines, band of white flowers of five petals with black centres, and white wavy line between black bands. Round the middle of the body, black bands alternating with narrower white ones; below, white wavy line, two black rings,



Fig. 344 = C 975 (b').

and row of groups of concentric circles in black, with a line across them; below, black and white rings.

On the shoulder, spout in form of jug with narrow neck and trefoil mouth, ornamented with vertical and horizontal bands in black and white. On the



handle rests the r. hand of a woman, modelled in the round, seated on the shoulder of the vase with face to front. She wears long crimson chiton with black border, below which her feet are visible, and the back of her head is covered with a veil which falls on her shoulders and down l. side; her hair falls in tresses on the shoulders. The face and arms are covered with a white slip like a terracotta figure; the hair and eyes are black; the l. hand is not indicated.

A. On one side of the spout are painted two Sphinxes confronted, with one paw extended; they are painted white, the details indicated by incised lines, and the bodies and wings covered with incised circles; between them an inverted palmette on a volute, painted white; in the field, four groups of black concentric circles. B. On the other side, lion to r. attacking bull, both in white, with incised markings as before; lion's mane indicated by circles; in the field, concentric circles as before. The hind-legs of all the animals go down into the bands below.

[Cf. O.-Richter, *Kypros*, pl. 63. The style seems to be influenced by early Ionic vase-painting of the sixth century.]

**C 976.** JUG as before. Ht. 13 $\frac{1}{4}$  in. Similarly acquired (tomb 89).

Neck wider than before, and angle between shoulder and body more marked; handle ends above in discs. Red slip, worn in parts; black paint with white and purple accessories. Top of neck injured and foot chipped. Found with C 946, 951. On handle, pattern as last; on neck, vandyke-pattern in black, with white band below, and lower down, two black rings with white markings. On the shoulder each side, three concentric black rings with white spots and another each side of spout; round lower part of body, five bands. On the shoulder, spout in form of jug with trefoil mouth (injured), on which are black bands and strokes; on it is placed the r. hand of a woman modelled in archaic style; she wears peaked cap with black markings and long purple chiton with patterns in white, and her hair falls in long tresses on the shoulders.

**C 977.** JUG as before. Ht. 12 in. From excavations at Curium (Turner Bequest), 1895; tomb 9. *Excavations in Cyprus*, p. 78, fig. 141.

Body pear-shaped; long slim neck (rim wanting); single handle with raised rib down the middle. Dark red slip; black paint and remains of white. On the shoulder, false spout formed by small trefoil-mouthed jug (the bottom not pierced), on the handle of which rests the r. hand of a female figure, whose l. lifts the edge of her skirt. She wears long chiton and himation, with two chains of beads on the breast, and her hair is twisted round each side of her face; the figure is boldly modelled in slightly archaic style, and on it are remains of a white slip. Round the body, an olive-wreath between bands, and bands round foot.



Fig. 345 = C 977.

- C 978. UPPER PART OF JUG as before. Ht.  $6\frac{3}{8}$  in. Similarly acquired (tomb 83). Found with a black-glazed vase of the fifth century and an archaic Greek gem. *Excavations in Cyprus*, p. 78, fig. 141.

Form as before ; discs at top of handle. Red slip ; black and white paint, and also yellow, blue, and green now faded away. Fragments joined and partly restored ; neck with mouth and part of shoulder alone remaining. Lip painted black ; round the neck, two rows of rosettes, white with black centres, above which is a band of arcading, black on white, and below, two black zigzag lines with white spots ; round the base, black band between two rows of white spots. On the shoulder, rosette of twelve rays, alternately black, white, and yellow (?), surrounded by a ring of dots ; traces of other patterns (rosettes of dots, fleurs-de-lys, etc.), now obliterated ; below, black zigzag line.



Fig. 346 = C 978.

On the shoulder, spout in form of small jug with trefoil mouth (lip broken), painted white with black markings ; by the side of it, a figure of a woman (the lower part wanting, as also the r. arm and l. hand), the face well modelled in slightly archaic style. The hair is waved, and in it is a *stephane* ; she wears long chiton and himation, the latter drawn across the body and twisted round the l. wrist, and on the breast hang two chains of beads ; the figure is covered with a white slip, and on the himation are black markings ; the rest of the colouring and patterns have faded away since the vase was first found.

- C 979. JUG. Ht.  $15\frac{1}{4}$  in. 1876 (Cesnola). *Arch. Zeit.*, 1877, p. 81 ; Walters, *Ancient Pottery*, l. pl. 13.

Form as before. Red slip ; black and white paint. Slip worn on upper part of vase ; none on the modelled part. Round the neck, band of arcading in black on white ground, with wavy band in white below ; round the body, black and white bands alternately. On the shoulder is a seated female figure, the upper part modelled in the round, the lower in flat relief, her r. hand placed on a jug with trefoil mouth, which forms a spout to the vase. The woman's hair is parted and waved and covered with a pointed cap ; she wears a long chiton, the edge of which she raises with l. hand ; her feet are indicated and eyes painted black ; on the figure are remains of white slip (as on terracotta figures). The figure is well modelled in developed style.

- C 980. JUG, similar. Ht.  $12\frac{1}{4}$  in. 1876 (Cesnola).

Cylindrical neck with narrow rim ; body slimmer and foot higher than last. Thin red slip ; black and white paint. In bad condition ; surface encrusted. In place of spout an ox's head modelled in the round, the eyes and horns painted in black on the clay ground. Bars on handle ; on under-side of rim, vandyke-pattern in black on white ground ; round top and base of neck, black bands with

white spots. On the body: white wavy line; black band with white spots black and white bands; white wavy line.

- C 981.** PART OF JUG as before. Ht. 5 in. From excavations at Poli. Presented by the Cyprus Exploration Fund, 1891. *Journ. Hell. Stud.*, XII. p. 314.

Neck and part of shoulder with figure alone remaining (handle broken off) Red clay with white slip and red and yellow paint. On neck, arcading above, band and meander pattern below, all in bright red; shoulder painted red. The jug forming the spout is broken away; the figure of the woman is represented standing, fairly well modelled; feet and l. arm not indicated. She wears long yellow chiton with two red stripes down the front and yellow upper garment; the hair, eyes and mouth are painted red.

- C 982.** FRAGMENT OF JUG as last. Ht. 4 in. Excavated at Poli or Salamis, 1890. Presented by the Cyprus Exploration Fund, 1891. *Journ. Hell. Stud.*, XII. p. 313 or p. 141.

Part of neck with figure alone remaining. Red clay covered with a wash of a deeper red, which is worn in places. The woman's figure is well modelled, in developed style, but the details are indistinct; her l. hand hangs by her side, and the r. has been placed on a jug (now wanting), forming the spout. She wears a chiton, and himation over l. shoulder and round lower limbs.

- C 983.** JUG as before. Ht. 12 in. From Asia Minor (Phocaea?): acquired from W. M. Ramsay, 1884.

Egg-shaped body; spreading lip. Red slip, much worn; black and buff paint. Handle broken off. On the shoulder, spout in form of jug with trefoil mouth, held by a woman crudely modelled in archaic style; no slip on figure, but traces of dark red paint; features indistinct. She holds an apple or ball to her breast in l. hand, and wears a pointed cap and *stephane*, and long chiton reaching to the feet; her hair falls on her shoulders. Round the body, black and white bands alternating; below, broad white band with black edges.

- C 984.** JUG, as before. Ht. 15½ in. From excavations at Poli. Presented by the Cyprus Exploration Fund, 1890.

Form as before; egg-shaped body with long narrow neck and handle of two ribs ending above in discs. Polished light-brown slip; dull black paint. Repaired and restored. On the shoulder is a jug with trefoil mouth acting as spout; but the figure of the woman holding it is wanting; round the shoulder of the jug is a band of circles in squares. On neck of vase, patterns in outline: rude egg-and-dart pattern; band of chevrons; rough lattice-pattern with groups of dots in the spaces. On the shoulder each side, three palmettes in outline. On the body: (1) egg-pattern as before; (2) row of enclosed palmettes and lotos-



Fig. 347 = C 984.



flowers in outline, alternating, with volutes between ; (3) ivy-wreath with leaves and berries, painted solid ; (4) elongated macanders ; (5) chevrons as on neck ; (6) = (1) repeated. Round the foot, arcading, row of scrolls, and chevrons ; on the handle, pattern as C 975, and on the discs, concentric circles.

[The scheme of the design appears to be in general imitation of the patterns on "red-bodied" B.F. amphorae ; cf. *Cyprus Mus. Cat.*, 1313, O.-Richter, *Kypros*, pl. 181, Nos. 1, 2, and Louvre A 247-248 (*Gaz. Arch.*, 1889, pl. 2) ; the band of palmettes and lotos-flowers on the body is evidently derived from the same source.]

985. PLATE OR DISH. Form 84 (nearly). Diam. 15½ in. From excavations at Poli. Presented by the Cyprus Exploration Fund, 1890.

Type as *Cyprus Mus. Cat.* 920 ; late style, under Hellenic influence. Very shallow, with low foot ; two thick horizontal side-handles. Reddish - brown slip ; dark brown paint. Repaired and restored. Handles and part of rim adjoining painted brown ; designs on interior only. In centre, four concentric rings, round which, band of egg-pattern and two rings ; band of elongated rays in brown, pointing inwards ; wide olive-wreath in colour of slip on brown background (*i.e.* in red-figure technique) ; round the rim, rays as before but shorter.



Fig. 348 = C 985.

[Cf. O.-Richter, *Kypros*, pl. 178, No. 3.]

*Late (Hellenistic) types, with polychrome designs, C 986-989.*

986. AMPHORA. Ht. 10½ in. From excavations at Curium (Turner Bequest), 1895 ; tomb 68. *Excavations in Cyprus*, pp. 78, 85, fig. 141 ; cf. *Cyprus Mus. Cat.* pp. 26, 180.

Very slim (late) type with long narrow neck and flat vertical handles (one wanting). Dark red clay, which has been covered with a white slip, on which patterns have been painted in black, pink, blue, and green, now very much worn ; design nearly obliterated. Probably third century B.C. Round the middle of the body, wreath in blue and black tied with pink ribbons ; round the foot, arcading in black ; round base of handle, a green wreath (?).

[Cf. Cesnola, *Atlas*, II. pl. 136, No. 996.]



Fig. 349 = C 986.



- C 987.** JUG. Ht.  $9\frac{1}{2}$  in. Similarly acquired. Tomb 110. *Excavations in Cyprus*, pp. 78, 85, fig. 141.

Flat handle; wide straight neck without rim. Dark red clay; remains of white slip on body, on which the patterns have been painted in green and yellow; design indistinct and mostly faded. On the body, large wreath each side, painted in green with berries (?) in yellow.



Fig. 350 = C 987.

- C 988.** JUG, similar. Ht.  $10\frac{1}{8}$  in. Similarly acquired. *Excavations in Cyprus*, p. 85.

Handle of two ribs; narrow rim; foot higher than last. Red clay; white slip entirely faded; patterns have been painted in black and red. On the shoulder, spout in the form of a trefoil-mouthed jug modelled in the round, of which only the neck is visible. On body, remains of black wreath, and on shoulder, of a pattern in dark red.

- C 989.** JUG, as before. Ht.  $9\frac{1}{8}$  in. Similarly acquired (tomb 68). *Excavations in Cyprus*, p. 85.

Spout in form of jug, as last but complete; on top of handle of vase, overlapping flat piece with disc on each side imitating metal rivet. Coarse brick-red clay; slip and paint entirely gone. The handle of the jug forming the spout is in the form of a swan's or goose's head and neck.

## 8. VASES OF UNDETERMINED FABRIC OR PECULIAR FORM (C 990-1006).

- C 990.** OINOCHOE. Form 91 (nearly). Ht.  $8\frac{1}{4}$  in. 1876 (Cesnola).

Body egg-shaped; short neck with trefoil lip. Buff slip; black and purple-brown paint with incised lines. Handle broken off. Eyes on outside of mouth, and paint on inside; on neck, between pairs of lines, three flowers or stars of many rays, the smaller ones alternately black and purple. On shoulder, large black lotos-flowers and purple buds alternating, on connecting tendrils (incised lines for details). Round the body, double band of pointed leaves, alternately black and purple, with incised lines; below, band of lotos-flowers and buds as above, the tendrils interlacing. Friezes on body divided by double lines; foot painted black.



Fig. 351 = C 990.

[Apparently an imitation of some Ionic fabric; about 550-500 B.C.]

- C 991.** PART OF AMPHORA. Form 94. Ht.  $14\frac{1}{8}$  in. From excavations at Poli. Presented by the Cyprus Exploration Fund, 1890. *Journ. Hell. Stud.*, XI. pp. 38, 76. Found in tomb A. 21 with black-glazed ware of the fifth or fourth century.

Form as *Cyprus Mus. Cat.* 1170; egg-shaped body; straight neck with heavy lip, and vertical handles. Brownish-drab slip; dull purple-brown paint.

Very incomplete ; lower part with foot and most of neck wanting. Paint on handles and foot ; on lip, zigzag line ; round neck, broad band between fine rings ; on shoulder, rings and bands, and two bands round lower part of body. On the body, (a) conventional lotos-bud in outline ; (b) the same, and a group of chevrons ; on the upper part of (a) is painted the inscription  $\psi\chi\alpha\tau\epsilon$ , *o-pa-ka-lo-se* (=  $\acute{o}\ \pi\alpha(\iota\varsigma)\ \kappa\alpha\lambda\acute{o}\varsigma$  or  $\Omega\pi\alpha\ \kappa\alpha\lambda\acute{o}\varsigma$ ).

992. LEKANE. Ht.  $3\frac{5}{8}$  in. From excavations at Kouklia (Old Paphos), 1899 ; tomb 17.

Pear-shaped body with two vertical loop-handles and narrow neck. Reddish-buff slip ; dull black paint. On handles, bars at intervals ; on lower part of body in front, a rude bearded face to front in outline between two converging lines ; at the back is painted the inscription  $\psi\chi\alpha\tau\epsilon$ , *pi-? -te-se*.

993. PYXIS. Diam.  $11\frac{1}{4}$  in. Ht. with cover,  $8\frac{1}{4}$  in. 1876 (Cesnola).

Cover moulded in three divisions, with knob at top ; body straight-sided, on low foot. Light red clay ; dark red and black paint. Black rings round interior ; upper part of exterior red with four rings and broad band in black below ; band of red and rings of black round foot ; knob of cover painted black, the rest red except the middle moulding which has two black rings on ground of clay.

994. BOWL. Ht.  $2\frac{5}{8}$  in. Diam.  $4\frac{1}{4}$  in. 1869 (Sandwith).

Body somewhat squat, with low wide neck and horizontal side-handles. Buff slip ; dull black and red paint. Repaired. Interior red throughout ; red rings round rim ; on body, vertical black wavy lines at intervals in groups of six, and a red band below.

995. FRAGMENT OF BOWL. Length  $4\frac{1}{4}$  in. From excavations at Curium, Cyprus (Turner Bequest), 1895. Two pieces joined.

Red clay with buff slip on exterior ; dull black paint, thinned to brown on exterior. In the interior, band of zigzags with outer ring, and central pattern incomplete ; on the exterior, band of oblique lines round rim.

996. SHALLOW BOWL. Form 75 (nearly). Ht.  $2\frac{1}{4}$  in. Diam.  $7\frac{1}{2}$  in. From Amathus. **PLATE IV.** Presented by the Secretary of State for Foreign Affairs, 1880.

Small horizontal handles. Buff slip ; Black and red paint. Bands round rim and paint on handles ; in interior, broad band round centre and outer band of eleven concentric rings. Round the exterior, two broad bands, five fine rings, and broad purple band round foot ; on the foot, concentric rings.

997. BOWL. Ht.  $1\frac{3}{4}$  in. Diam.  $5\frac{7}{8}$  in. 1876 (Cesnola).

**PLATE IX.**

Shallow form, the lower part perforated with two rows of triangular openings. Buff slip ; black and dark red paint. In the interior, round rim,

broad band and five rings ; round centre, broad and narrow bands ; perforated part coloured red. On the exterior, six narrow bands between two broad ; concentric bands round foot ; perforated part red.

- C 998.** BOWL, similar. Ht. 2 in. Diam.  $6\frac{3}{4}$  in. 1876 (Cesnola).

The openings are oblong in form. Drab slip ; black and purple paint. In the interior, black rings in groups of five ; perforated part painted purple. Exterior similarly painted.

- C 999.** BOWL. Ht.  $1\frac{1}{2}$  in. Diam.  $5\frac{5}{8}$  in. From R. H. Lang's excavations at Dali ; acquired 1873.

Bowl as preceding, but of shallow basket form with two small horizontal handles. Drab slip ; black, red, and greenish-blue paint. In the interior, black rings ; the lower part is perforated with eight triangular openings. On the exterior and foot, rings of black, red, and greenish-blue ; red on perforated part. Paint on handles.

- C 1000.** STRAINER. Ht.  $2\frac{1}{8}$  in. Diam.  $5\frac{1}{8}$  in. From R. H. Lang's excavations at Dali ; acquired 1873.

Hemispherical bowl with wide rim ; the holes in a double ring round the bottom. Rim much injured, and restored, including the handle. Reddish-buff slip ; black and purple paint. Round the exterior, black and purple bands and rings.



Fig. 352 = C 1000.

- C 1001.** FRAGMENTS OF BOWL. From excavations at Salamis. Presented by the Cyprus Exploration Fund, 1891. *Journ. Hell. Stud.*, XII. p. 146.

Form as *Cyprus Mus. Cat.* 1188, but shallower and squatter ; horizontal side-handles and vertical rim. Drab slip ; black and dark red paint. Four pieces. In the interior, concentric rings round centre and black rings on rim ; red paint on handles and foot ; on rim outside, red zigzag line and red band between black lines. On the body each side, a quatrefoil outlined in black with parallel red lines between the leaves ; on either side, vertical red zigzag line between groups of parallel lines ; below, two black bands between red lines, and a series of red rings.

- C 1002.** SHALLOW BOWL. Diam.  $4\frac{1}{2}$  in. From excavations at Curium (Turner Bequest), 1895 ; tomb 98. *Excavations in Cyprus*, p. 75, fig. 135.

Flat rim, in which two small holes for suspension, but no handle. Red clay ; interior surface covered with a white slip (nearly all gone), on which patterns are painted in black, red, and yellow ; cf. C 1005-06. Repaired. Round the centre, black rings surrounded by red and black bands ; on the rim, oblique strokes of red and yellow alternately.

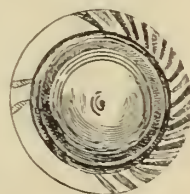


Fig. 353 = C 1002.

- C 1003.** STAND FOR VASE, or tripod. Ht.  $5\frac{1}{8}$  in. From excavations at Kouklia (Old Paphos), 1899.

Cf. *Cyprus Mus. Cat.* 965-966; divided into three feet below by triangular incisions. Buff slip; black and red paint. Round the upper part, black and red bands; round the middle, the same; on the feet, fine lines in dull faded black.

- C 1004.** PART OF MODEL OF CHARIOT. Ht.  $5\frac{1}{2}$  in. Diam.  $6\frac{1}{2}$  in. From R. H. Lang's excavations at Dali; acquired 1873.

Pale buff slip; red and black paint, worn in parts. The body of the chariot is short, rounded in a semicircle; the axle (not preserved) passed through holes pierced in the base of the sides; in front projects the pole in the form of a tubular spout, and a curved piece like the handle of a vase (now lost) has connected the end of it to the front of the car. On the rim, zigzag line between two black bands; stripes of black paint on pole; on the inside, diagonal stripes of black. On each side, a panel of two rectangles divided diagonally by black lines into red and plain triangles, with borders of vertical lines; on one side of this, a row of vandyke-pattern (red with black edges), on the other, a vertical chain of semicircles (cf. C 762).

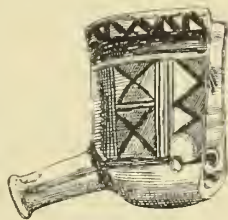


Fig. 354 = C 1004.

[Cf. De Ridder, *Coll. de Clercq*, V. p. 132, No. 113 = Perrot, *Hist. de l'Art*, III. p. 713, fig. 524 (*Barre Coll.*, p. 20, No. 155).]

- C 1005.** SHIELD, model of. Diam.  $8\frac{5}{8}$  in. From excavations at Curium (Turner Bequest), 1895; tomb 98. *Excavations in Cyprus*, p. 71, fig. 118.

Type as *Cyprus Mus. Cat.* 5567; concave behind, with central handle; pointed boss in centre. Red clay and slip; black and red paint. The boss is painted red, and round it radiate two bands of vandyke-pattern, alternately black and red edged with black; round these, an outer band of similar pattern, but with points inwards. In the interior, on each side of the handle, pattern of radiating oblique lines; on each side of these, parallel straight lines; all painted in black.

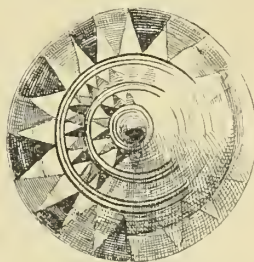


Fig. 355 = C 1005.

[A similar object found in a seventh-century tomb by Myres at Larnaka; see *Journ. Hell. Stud.*, XVII. p. 157. Cf. also the shields held by terracotta figures of warriors of about this date (*op. cit.*, p. 168; *Brit. Mus. A* 235). For the technique, cf. C 1002.]

- C 1006.** SHIELD, similar. Diam.  $9\frac{1}{2}$  in. Similarly acquired (tomb 70).

Fragments pieced together, but not quite complete; handle broken. Red clay; black, white, and red paint (probably the whole was originally covered with a white slip, on which the black and red were laid, like a terracotta figure). Flat central boss, with low flat moulding round it. Surface much damaged. On the exterior, centre painted red with remains of design in black; round the centre, black rings; on the moulding, vandyke pattern as on last, surrounded by black and red rings; round the rim, vandyke-pattern as before, but much larger. The interior is quite plain.



## 9. BLACK SLIP WARE (C 1007-1014).

So-called "Cypriote bucchero" ware, corresponding to the Bronze Age ware (C 192-208), and only found in the earlier or "transitional" tombs. See *Cyprus Mus. Cat.* p. 59.

- C 1007.** JUG. Form 29 (nearly). Ht. 5 in. 1868 (Pierides).  
 Reddish clay with slip of varying tone, reddish-yellow to brown. Plain lip and flat handle. On the body, oblique flutings.
- C 1008.** JUG, similar. Form 15. Ht.  $3\frac{1}{2}$  in. From excavations at Kouklia (Old Paphos), 1899.  
 Buff clay; dark brown slip. Plain lip and thin handle; foot broken off. Body elaborately fluted, the flutings being slightly curved.
- C 1009.** JUG. Form 91 (with foot). Ht.  $3\frac{1}{4}$  in. Excavated by M. O.-Richter at Xylotymbou, 1882; acquired 1884.  
 Dark grey clay; no slip; surface in bad condition. Trefoil mouth. Round the lower part of the body, shallow oblique flutings.  
 [For the tomb in which this was found see O.-Richter, *Kypros*, pl. 189, p. 473; *Cyprus Mus. Cat.* p. 12.]
- C 1010.** JUG, similar. Ht.  $3\frac{3}{8}$  in. From the Sandwich Coll. Presented by A. W. Franks, Esq., 1876. *Archaeologia*, XLV. pl. 12, No. 3, p. 134.  
 For the form cf. C 883. Thin black slip; handle twisted sideways. On shoulder, three horizontal grooved rings, below which are irregular vertical flutings all round.
- C 1011.** JUG, similar. Form 91 (nearly). Ht. 7 in. From Aradippou. Presented by the Secretary of State for Foreign Affairs, 1880.  
 Exactly as the last.
- C 1012.** JUG as before. Form 95 (nearly). Ht.  $10\frac{1}{2}$  in. Excavated by M. O.-Richter at Larnaka, 1881.  
 Pale buff clay; grey slip, worn in parts. Trefoil lip (chipped); wide neck and flat handle; body pear-shaped, with base-ring. Body irregularly fluted with band of three incised lines above.
- C 1013.** JUG OR FLASK. Form 15. Ht.  $3\frac{3}{8}$  in. From excavations at Kouklia (Old Paphos), 1899; tomb 16.  
 Sandy buff clay with black slip, nearly all worn away. Body globular, slightly flattened, with narrow neck and handle, and small foot. Body obliquely and irregularly reeded.
- C 1014.** JUG. Form 104 (nearly). Ht.  $5\frac{1}{4}$  in. From excavations at Amathus (Turner Bequest). 1894; no tomb-number.  
 Spherical body, with short narrow neck, wide mouth, flat handle, and flat base. Buff-coloured clay, the upper part covered with a dark purple slip, the rest with a deep brown. The whole surface of the vase except the neck and handle is covered with close-set horizontal ribs, as C 193-194, very regularly executed.

## 10. PLAIN RED WARES (C 1015-1018).

A rare and early fabric, derived from the wheel-made Bronze Age red ware (C 177-191) ; see *Cyprus Mus. Cat.* p. 59.

C 1015. JUG. Ht.  $4\frac{1}{4}$  in. 1876 (Cesnola).

Body slightly set off from neck ; trefoil mouth. Yellowish-red clay with thin dull red slip, worn in places.

C 1016. OINOCHOE. Ht. 9 in. 1876 (Cesnola).

Red ware with fine red slip, smooth and polished by hand. Trefoil lip ; handle of two ribs.

C 1017. OINOCHOE, similar. Ht.  $7\frac{3}{8}$  in. From Amathus. Presented by the Secretary of State for Foreign Affairs, 1880.

Buff clay ; slip as last, of a pinkish-red tone, worn in places. Long straight neck ; plain handle.

C 1018. JUG, similar. Ht.  $7\frac{3}{8}$  in. Similarly acquired.

Short neck and large heavy bell-shaped mouth ; small handle ; body disproportionately small ; slight foot. Surface much scraped.

## ADDENDA (C 1019-1040).

## (1) PRIMITIVE INCISED WARES (type as C 44-58).

C 1019. PART OF JAR. Ht.  $4\frac{5}{8}$  in. Phoenikiais (O.-Richter), 1884.

Type as C 57; upper part only remaining. Fragments joined and repaired; lip incomplete. Red clay with pale red polished slip. Wide straight neck with two small horned handles at base and lip. Incised patterns on neck and shoulder: on neck, three straight lines, chain of hatched lozenges, three zigzag lines, and double row of short strokes between double lines; on shoulder, rows of five parallel short lines alternating with concentric semicircles (the outer but one composed of dots). On the handle, short horizontal lines and strokes alternating in groups of three.

[Cf. *Cyprus Mus. Cat.* 203 ff.]

## (2) WHITE SLIP WARE.

C 1020. JUG. Form 34. Ht.  $3\frac{1}{2}$  in. From excavations at Klavdia, near Larnaka, 1899; tomb A. 1. **PLATE I**

White slip; black paint. Type as C 253-254. Base roughly flattened; wide neck without rim; flat handle. On inside of mouth, groups of parallel strokes; on neck, four rings; on handle, cross-bars. Round the upper part of the body, band of lattice-pattern, whence four similar vertical bands descend to base.

## (3) LUSTROUS RED WARE (as C 879-905).

C 1021. AMPHORA. Form 88. Ht. 3 in. Acquired 1873; probably from R. H. Lang's excavations at Dali. Lustrous red ware.

Type as *Cyprus Mus. Cat.* 1106. Body nearly globular, with short straight neck, flat rim, and thin handles. Rings on rim; paint on handles; on neck, three groups of concentric circles each side, and ring round base. Round middle of body, five rings; lower part almost wholly covered with bands of black paint.

C 1022. JAR with handle over mouth. Ht.  $7\frac{3}{8}$  in. 1876 (Cesnola). Red slip, slightly lustrous.

Body ovoid with pointed nipple-like base and straight wide neck; handle of two ribs with pointed knob on top; plain lip. Bars across handle, with rings round knob; round neck and body, broad bands and narrow rings.

C 1023. JUG. Ht.  $2\frac{5}{8}$  in. From Salamis (?); excavated by M. Ohnefalsch-Richter, 1881. Light red lustrous ware.

Pear-shaped body with plain wide mouth. Paint on rim; ladder-pattern on handle; ring round neck. On shoulder, three groups of three concentric circles; round body, four rings.

- C 1024. JUG. Ht. 5 in. 1868 (Pierides). Red ware, more or less lustrous; surface worn in **PLATE IX.** parts.

Type nearly as C 774 and C 903. Elongated body widening to base; trefoil mouth. Paint round lip; bars on handle; ring round neck. On shoulder, three groups of four concentric circles; below, sixteen rings; round base, three narrow bands and one broad.

- C 1025. ARYBALLOS. Form 104. Ht.  $3\frac{3}{4}$  in. From Amathus. Presented by the Secretary of State for Foreign Affairs, 1880. Light red ware, lustrous.

Type as C 912 and *Cyprus Mus. Cat.* 990. Body globular; neck with handle-ridge, wide mouth, and small handle. Bands round lip and neck; paint on handle; on shoulder, group of three concentric circles; below, five rings.

- C 1026. ARYBALLOS, similar. Form 104. Ht.  $3\frac{5}{8}$  in. Similarly acquired. Surface damaged in parts; lip chipped.

On shoulder, three groups of concentric circles, and six rings below.

- C 1027. ARYBALLOS, similar. Form 104. Ht.  $3\frac{5}{8}$  in. Similarly acquired. Repaired; glaze worn.

No paint on handle; on shoulder, four groups of circles; six rings below.

- C 1028. TWO-HANDLED FLASK. Form 103. Ht.  $4\frac{1}{4}$  in. From Salamis (?); excavated by M. Ohnefalsch-Richter, 1881. Pale salmon-pink slip, slightly lustrous. Mouth chipped and surface damaged in places.

Type as C 988 ff.; globular body, thin handles, and wide mouth with handle-ridge round neck. Bands round lip and neck; ladder-pattern on handles; on shoulder, two groups of three concentric circles each side. Round the body, horizontal band of six rings intersecting two vertical circles, each of four rings; the latter enclose two smaller concentric circles in middle of each side.

- C 1029. TWO-HANDLED BARREL-SHAPED LEKYTHOS. Form between 98 and 103; cf. C 894. Ht.  $5\frac{3}{4}$  in. From excavations at Paphos (Kouklia). Presented by the Cyprus Exploration Fund, 1888.

Dark red lustrous slip; dull black paint. Lip restored; discoloured by fire. Handles very slim, at right angles to longer axis of vase; slim neck with spreading trumpet-shaped mouth. Round neck and mouth, bands and rings; bars down handles. On the body at each end an elaborate spiral starting from a central disc and enclosed in a broad ring; round the middle, on each side of the handles, a band of seven fine rings between broader bands; at the base of each handle a pattern as C 890.



## (4) RED WARE WITH NON-LUSTROUS SLIP (as C 906-923).

- C 1030.** AMPHORA. Form 88. Ht.  $3\frac{1}{4}$  in. Acquired 1873; probably from R. H. Lang's excavations at Dali. Dull red ware; greyish-black paint.

Type as *Cyprus Mus. Cat.* 1106. Body nearly globular, with short straight neck, flat rim, and thin handles. Paint on rim and handles; on neck, three groups of concentric circles each side, and narrow band round base. On shoulder each side, circles as on neck; round middle of body, four narrow bands.

- C 1031.** AMPHORA, similar. Form 88. Ht.  $4\frac{1}{8}$  in. From Amathus. Presented by the Secretary of State for Foreign Affairs, 1880. Light red ware, not lustrous. **PLATE I.**

Rings on rim and stripes down handle; on the neck each side, three groups of concentric circles (four in each), and the same on shoulder, with a ring round base of neck. Round the body, eight narrow bands, and two somewhat broader.

- C 1032.** OINOCHOE. Form 95 or 110. Ht.  $4\frac{1}{2}$  in. From Amathus. Presented by the Secretary of State for Foreign Affairs, 1880. Light red ware, not lustrous. **PLATE I.**

For shape cf. *Cyprus Mus. Cat.* 1061 and 1082; body nearly globular, with trefoil mouth and angular handle. Paint on rim and down sides of handle; two rings round neck. On the shoulder, three groups of four concentric circles; round the body, groups of narrow bands, six and two.

- C 1033.** LEKYTHOS. Form 105 (nearly). Ht.  $3\frac{1}{4}$  in. From Goshi near Larnaka; excavated by M. Ohnefalsch-Richter, 1884. Dull light red slip.

Type as C 913 and *Cyprus Mus. Cat.* 989. Body ovoid; neck with handle-ridge, wide mouth, and small handle. Bands on lip and neck; paint on handle; round body, three rings.

## (5) RED WARE WITH WHITE PAINT (as C 924-943).

- C 1034.** OINOCHOE. Form 110. Ht.  $5\frac{3}{4}$  in. 1869 (Sandwith). Dull red ware; black paint with white accessories. **PLATE I.**

Type as C 923-924 (cf. *Cyprus Mus. Cat.* 1059); spherical body with long narrow neck, pinched-up trefoil mouth, and handle of two ribs. Paint on lip and sides of handle; three fine rings round upper part of neck, and one broader round base, on which are spots of opaque white (faded). On the body, elaborate pattern of concentric and intersecting circles: round shoulder, horizontal band of twelve rings intersecting similar vertical circles; the latter enclose on each side an inner group of three concentric circles, surrounded by four smaller groups of three each. At the back are two groups of circles as before, one above the other; in front, above the horizontal band, a pattern of intersecting lines as on C 866 with two groups of circles (as before) each side; below, a white disc surrounded by three black rings, with two groups of circles below.

- C 1035. LEKYTHOS. Form 104 (nearly). Ht.  $4\frac{1}{8}$  in. From excavations at Paphos (Kouklia). Presented by the Cyprus Exploration Fund, 1888.

Light red slip, fairly lustrous; black paint with white for details. Mouth broken off. Type as C 912-913 and 1025-1027 (*Cyprus Mus. Cat.* 989); neck swelling at base, globular body, small handle. Round neck, zigzag line in black on a band of white between two black rings; below, two rings; bars on handle.

#### (6) DEBASED VARIETIES.

- C 1036. JUG. Form as C 919. Ht.  $5\frac{1}{4}$  in. From excavations at Poli. Presented by the Cyprus Exploration Fund, 1890. Buff ware; matt-black paint. PLATE IX.

Imitation of jugs with concentric circles on light ground. Type as *Cyprus Mus. Cat.* 1079; globular body with base; narrow neck and pinched-up trefoil mouth; narrow flat handle. On the handle, stripes of paint; round the neck, alternate straight and wavy lines, and line of dots. On the body each side, a large group of nine vertical concentric circles, intersected by three horizontal rings; on the front, a rudely-drawn plant, and under the handle, rough strokes of paint.

- C 1037. JUG, similar. Ht.  $5\frac{1}{4}$  in. Similarly acquired. Red ware, unglazed; matt-black paint.

Paint on lip; round neck, rough zigzag band between two straight. On the body each side, group of vertical concentric circles (four in each, two broad, two narrow), intersected by two horizontal rings; between them in front is a plant (?) (cf. C 949).

- C 1038. JUG. Ht.  $3\frac{3}{8}$  in. Similarly acquired. Reddish-buff unglazed ware, with matt-black paint.

Squat body with trefoil mouth and looped handle. Paint on lip and band round neck; on shoulder, band of double chevrons, roughly executed. Round body, broad band of lattice-pattern, and plain broad band below.

1039. JUG. Form No. 112 (without the figure). Ht.  $10\frac{1}{4}$  in. Similarly acquired. Presented by the Cyprus Exploration Fund, 1890. *J. H. S.*, XI. p. 38. Buff ware without slip; matt-black and umber paint.

Type as *Cyprus Mus. Cat.* 1061. Ovoid body; flat handle. On mouth, zigzag line in umber, and stripe of the same down handle; round neck, wavy line between rows of dots and straight lines, all in umber. On the shoulder, zigzag line in umber, ivy-wreath and zigzag line in black. On the body, three broad bands, black between two umber; band of zigzags in black, and plain umber band.

## (7) TYPE AS C 973 ff.

**C 1040.** JUG. Form 112. Ht.  $12\frac{1}{4}$  in. From excavations at Poli. Presented by the Cyprus Exploration Fund, 1890.

Reddish-buff ware; has been covered with thick white slip like terracotta figures (cf. C 986), on which are designs in crimson-red paint. Shape as C 973 ff. and *Cyprus Mus. Cat.* 1313; ovoid body; handle with two ribs. Bands round top and base of neck; on shoulder, myrtle-wreath, mostly faded away. Round the body, broad scroll between plain bands; ivy-wreath and two bands; paint on foot, which is restored. On the shoulder in front, figure of woman with jug, modelled nearly in the round; she stands with l. leg bent, resting r. hand on the jug, which forms a spout to the vase and has red bands round it; her l. hand hangs by her side, and she wears long chiton and himation over l. shoulder.



Fig. 356 = C 1040.

(8) VASES OF GRAECO-PHOENICIAN TYPE FROM SARDINIA  
(C 1041-1049).

**C 1041.** LEKYTHOS. Ht.  $8\frac{3}{4}$  in. Tharros, Sardinia, 1856 (tomb 28). Repaired.

Type as C 902 from Cyprus (Form 105). Elongated egg-shaped body, narrower at base than at top; long narrow neck, swelling out in the middle, round which a deep groove is cut, and wide overhanging mouth; small handle. Red clay; black paint. On the lip,  $\nabla$  ornament four times; round the neck three rings, and the same round upper part of body.

**C 1042.** LENTOID FLASK. Ht.  $6\frac{1}{2}$  in. Tharros, Sardinia, 1856 (tomb 8).

Cypriote type, as Form 101, but instead of handles two projections each side (at top and bottom), each pierced with two string holes; the edges are concave, moulded all round (cf. C 800); mouth in form of inverted cone. Light red clay; surface encrusted. On one face, two concentric rings in red (?); on the other has been a light-coloured slip, on which a series of concentric circles is painted in dull purple.

**C 1043.** LENTOID ASKOS. Ht.  $2\frac{1}{8}$  in. Diam.  $4\frac{1}{2}$  in. Tharros, Sardinia, 1856 (tomb 7).

In form of flattened spheroid, with loop-handle on one side, and small spout nearly at right angles to it, the latter chipped. Low foot, in which is a large orifice leading to a tube running up inside the vase nearly to the top. Reddish-buff clay, unpolished, with dark purple paint. Round the upper part of the body are bands of incised grooves; on the top, a broad band enclosing two pairs of concentric rings joined by pairs of radiating lines; round the lower part, two bands.

- C 1044. JUG. Ht.  $4\frac{3}{4}$  in. Tharros, Sardinia, 1856 (tomb 7).

Body in form of flattened spheroid tapering into stem below, on flat broad foot; long cylindrical neck with plain lip. Handle of two ribs ending in two thick pieces on rim; from the middle of the body a spout projects. Reddish-buff clay; purple paint. Underneath the foot is a hole hollowed out but not continued as a tube. Round the shoulder, three strokes of paint at intervals; round lower part of body, three bands: top of foot painted purple.

- C 1045. JUG. Ht.  $4\frac{1}{8}$  in. Tharros, Sardinia, 1856 (tomb 1).

Body in form of flattened spheroid on low foot; short wide neck with plain lip and thick handle; spout on body, broken off. Reddish-buff clay; purple paint. Bands on handle, and oblique bands on inside of lip; on neck and shoulder, rows of short thick strokes and groups of three leaves; below, two bands; foot painted purple.

- C 1046. AMPHORA. Ht.  $5\frac{1}{4}$  in. Tharros, Sardinia, 1856 (tomb 15).

Body egg-shaped, flattened at base (no distinction of neck and shoulder); long thin handles, extending vertically down to middle of body; plain rim. Light buff ware, unpolished; crimson-red paint, much worn. Round the upper part of the body, lattice-triangles (three each side); below, pattern nearly all worn away. Base moulded underneath in concentric circles.

[Cf. for the technique C 1040.]

- C 1047. ASKOS in form of bird. Length  $9\frac{1}{4}$  in. Tharros, Sardinia, 1856 (tomb 33).

The bird's beak forms the spout, and at the end of the body by the tail is a wide orifice, perforated with holes inside; over the top is an arched handle, broken away. The legs are indicated, but are doubled up under the body to form a base; the eyes are formed by pellets. Reddish-buff clay; purple paint. Tail of bird damaged. Body covered with purple markings throughout, to indicate feathers.

- C 1048. ASKOS in form of bird, as the preceding. Ht.  $4\frac{1}{2}$  in. Length  $7\frac{3}{4}$  in. Tharros, Sardinia, 1856 (tomb 29).

Arched handle over back, uniting the bird's head with a spout on the middle of the back; the spout is perforated with holes inside as the last. Red clay; dull red paint. Tail of bird modelled in three projecting points; eyes formed by pellets; on the top of the head is a crest. In place of the legs are three short supports, one broken away.

- C 1049. OINOCHOE. Ht. 11 in. Tharros, Sardinia, 1856 (tomb 20).

Ovoid body with heavy foot; wide neck, round which are moulded ribs; trefoil mouth with moulded rim. Handle of two ribs, ending above in three lion's heads, with projection on each side at base. Drab clay, unpolished; round the body a broad band of red paint between narrow rings of dull black.



## ITALIAN AND ETRUSCAN POTTERY (H 1-240).

### 1. THE PRIMITIVE POTTERY OF LATIUM (H 1-54).

- H 1.** HUT-URN. Ht. 13 in. Length 15 in. Old Cat., No. 1. Found at Monte Albano in 1817. Presented in 1840 by W. R. Hamilton, Esq., to whom it was given by Canova in 1821. Birch, *Ancient Pottery*,<sup>2</sup> p. 446; Walters, *Ancient Pottery*, II. pl. 57, p. 288; Dennis, *Etruria*,<sup>2</sup> I. p. lxix.; Murray, *Handbook of Gk. Archaeology*, pl. 1, fig. 5; *Brit. Mus. Guide to Gk. and Rom. Life*, p. 228, fig. 237. Coarse dark brown polished ware.

In the form of the *tugurium* or rustic cottage of the early inhabitants of Italy; oblong shape with rounded corners; at one end a movable door with jambs and lintel, flanked by perpendicular ridges and grooves, which perhaps represent tree-trunks. On each side of the roof are five ribs, meeting at the top of the ridge, in imitation of roof-timbers, and at each end is a raised pattern in the form of an **E** with gable over, like a dormer window. A projecting moulding runs round the base, and in the middle of the door is a knob, pierced, as are the jambs, for a bar. The surface appears to have been painted, as traces of a rude meander and another pattern in white can be observed in places. The interior is filled with burnt bones.



Fig. 357 = H 1.

[For the bibliography of the subject see *Bonner Studien*, p. 21 ff.; Dennis, *Etruria*,<sup>2</sup> II. p. 457; Martha, *L'Art Étrusque*, p. 36; Gsell, *Fouilles de Vulci*, p. 258 (with bibliography); Walters, *Ancient Pottery*, II. p. 288; *J. H. S.*, XVI. p. 127; Montelius, *Civilisation primitive dans l'Italie*, II. pl. 134 A, pp. 651, 657 ff.; other references given in the introductory section.]

- H 2.** HUT-URN, as last. Ht.  $8\frac{1}{2}$  in. Diam.  $8\frac{1}{2}$  in. Found at Monte Albano. Blacas Coll., 1867. Brown ware; surface less polished than preceding.

Almost exactly similar to the last in every detail, but the ground-plan is nearly circular.

- H 3.** BRAZIER (?). Ht.  $5\frac{1}{8}$  in. Blacas Coll., 1867. Dark brown clay and slip.


PLATE 2

Lower part pierced on three sides with holes in *quincunx* pattern, on the fourth with one. At one upper corner is a small saucer-shaped projection.

- H 4. BRAZIER (?), as last. Ht.  $4\frac{5}{8}$  in. Blacas Coll., 1867.

PLATE X.

Upper part like a chimney, with rim, the edges below forming columnar supports; at each upper angle of the lower part are small rounded sinkings.

The sides are pierced with patterns, alternately  and .

[For this type of vase see Pinza in *Bull. Comm. Arch.*, 1900, p. 175, and Montelius, *Civilisation primitive dans l'Italie*, II. p. 664, note 7.]

- H 5. JAR. Ht.  $5\frac{1}{2}$  in. From Albano. Presented by W. T. Belt, Esq., 1883. Found in 1817 with the hut-urn H 1, etc.

Coarse reddish clay with dark brown slip; roughly made by hand, with raised ribs down the sides at intervals. Repaired from fragments.

- H 6. JAR. Ht.  $5\frac{1}{2}$  in. From Albano. Blacas Coll., 1867. Black slip.

PLATE X.

Form as last, but more spherical body; small foot. Body ornamented with raised ribs, forming panels by intersecting at right angles.

[Possibly one of those given by A. Visconti, *Sopra alcuni Vasi sepolcrali*, pl. 1 = Blacas, *Vases funéraires d'Albano* (*Mém. de la Soc. des Antiqs. de France*, XXVIII.), pl. 1.]

- H 7. JAR. Ht.  $4\frac{3}{4}$  in. From Albano. Presented by J. Beldam, Esq., 1858. See *Archaeologia*, XXXVIII. p. 188 ff. Dark reddish clay with dark brown slip.

Form as before, with flat base. Ornamentation as last, but more irregular.

- H 8. JAR, similar. Ht.  $4\frac{1}{2}$  in. Similarly acquired. *Archaeologia*, XXXVIII. pl. 7, group 1.

Body tapering from top to base. Patterns as last, but the ridges are more prominent, especially the vertical ones.

- H 9. JAR, as before. Ht.  $4\frac{1}{4}$  in. Blacas Coll., 1867. Dark-coloured clay with black slip; very roughly executed.

Barrel shape with plain vertical rim and broad flat base. Ornamentation of rectangular panels in two rows, divided by thick ribs, the lower row being narrower than the other; eight panels in each row.

- H 10. UPPER PART OF JAR as before. Ht.  $2\frac{1}{2}$  in. Presented by W. T. Belt, Esq., 1883. Marked as "found with the hut-urns in the Alban Mount 18[17]." Repaired; rim chipped. Dark reddish clay with black slip.

No neck; ornamentation of rows of vertical ribs, six in each row.

- H 11. JAR. Ht.  $5\frac{1}{8}$  in. Blacas Coll., 1867. Dark-coloured clay and slip.

PLATE X.

Type as before, but peculiar form, one side being elongated, so that the horizontal section is ellipsoidal. The upper part of the extension is covered in and compressed at the top almost in the form of a human nose, above which is a vertical ring; small mouth and base. Round the body, raised ribs forming rectangular panels.

- H 12.** JAR. Ht.  $4\frac{1}{2}$  in. Presented by W. T. Belt, Esq., 1883 (marked "bought in London 1859"). Coarse greyish-brown ware. Repaired from fragments; parts wanting.  
Ovoid body with flat base; rim nearly vertical.
- H 13.** JAR. Ht.  $5\frac{7}{8}$  in. Found at Ardea, 1857. Presented by W. T. Belt, Esq., 1883. Black ware with polished slip. Lip chipped.  
Ovoid body; short neck with rim.
- H 14.** JAR. Ht.  $3\frac{1}{4}$  in. From Albano. Presented by J. Beldam, Esq., 1858. Dark brown clay and slip. **PLATE X**  
Body pear-shaped, without neck or lip. On one side a small projection.
- H 15.** JAR, similar. Ht.  $2\frac{3}{4}$  in. Similarly acquired. **PLATE X**  
Body more globular, with slight rim; four projecting knobs round shoulder.
- H 16.** JAR. Ht.  $2\frac{3}{8}$  in. Similarly acquired. Black clay and slip.  
Globular form with wide mouth; round shoulder, four projections.
- H 17.** JAR, similar. Ht.  $1\frac{3}{4}$  in. Presented by W. T. Belt, Esq., 1883. Rough black gritty clay, without slip or polish. Upper part damaged.  
No projections.
- H 18.** JAR as last. Ht.  $1\frac{7}{8}$  in. Found near Albano, 1817. Presented by W. T. Belt, Esq., 1883. Black clay with polished surface.  
Form more hemispherical, with vertical handle on one side, now wanting.
- H 19.** JAR or FLASK. Ht.  $3\frac{5}{8}$  in. From Albano. Presented by J. Beldam, Esq., 1858. Black clay and slip. Repaired; rim chipped. **PLATE X**  
Very roughly modelled; irregular outline, one side being hunched up at the shoulder, and rising in a narrow ridge suggesting a rudimentary handle; small orifice with vertical rim.
- H 20.** JAR. Ht. 3 in. Found at Albano, 1817. Presented by W. T. Belt, Esq., 1883. Dark brown ware with polished surface. Handle broken off and rim chipped.  
Form as the preceding, but with wider neck.
- H 21.** JAR (AMPHORA). Ht.  $4\frac{1}{2}$  in. From Ardea. Presented by W. T. Belt, Esq., 1883. **PLATE X**  
*Archaeologia*, XXXVIII, pl. 7, group 2. Dark brown clay with polished slip.  
Squat swelling body on small base, with short neck and vertical rim; two small handles, one wanting. On each side of the body is a projecting knob, round which the surface has been modelled with the hand while the clay was soft, in curving parallel grooves.
- H 22.** JAR. Ht.  $3\frac{3}{4}$  in. Diam. of mouth  $2\frac{1}{2}$  in. From Albano. Presented by J. Beldam, Esq., 1858. *Archaeologia*, XXXVIII, pl. 7, group 1. Black clay and slip, the latter varying to dark red; rough work. **PLATE X**  
Ovoid body with flat rim, the edge moulded; thick vertical handle on shoulder.

- H 23.** BOWL. Ht.  $1\frac{3}{8}$  in. Diam.  $3\frac{1}{2}$  in. From Albano or Ardea. Presented by W. T. Belt, Esq., 1883. Dark brown clay and slip. Repaired; rim damaged.  
Shallow form, with overhanging rim and small base. Four projections round the exterior; one, which is broken, is larger than the rest, and has been pierced.
- H 24.** BOWL. Ht.  $3\frac{1}{2}$  in. Diam.  $7\frac{1}{4}$  in. Presented by W. T. Belt, Esq., 1883. *Archaeologia*, XXXVIII. pl. 7, group 2. Black clay and slip. Handle damaged, and rim chipped.  
Vertical rim, and small handle at edge; sides tapering to a small base; on one side a horizontal ring.
- H 25.** BOWL, similar. Ht.  $2\frac{5}{8}$  in. Diam. 7 in. From Albano. Presented by J. Beldam, Esq., 1858. *Archaeologia*, XXXVIII. pl. 7, group 1. **PLATE X.**  
Rim curving inwards; horizontal ring-handle on rim.
- H 26.** BOWL. Ht.  $2\frac{5}{8}$  in. Diam. 5 in. From Albano. Presented by J. Beldam, Esq., 1858. Brown polished ware.  
Hemispherical, with flat base; two small handles close together on rim, both broken.
- H 27.** BOWL. Ht.  $2\frac{1}{8}$  in. Diam.  $3\frac{7}{8}$  in. Presented by W. T. Belt, Esq., 1883. Marked "A 5." Dark brown clay, unpolished.  
Shallow double convex form, with wide opening; horizontal handle at side, broken off. Rough work.
- H 28.** BOWL. Ht.  $1\frac{5}{8}$  in. Diam.  $2\frac{7}{8}$  in. From Albano. Presented by J. Beldam, Esq., 1858. Rough dark brown ware, unpolished.  
Small foot; recurved lip.
- H 29.** BOWL. Ht.  $1\frac{3}{8}$  in. Diam.  $2\frac{5}{8}$  in. From Albano. Presented by J. Beldam, Esq., 1858. Dark brown ware with thin polish.  
Squat angular body with slight rim; vertical solid handle, pierced, broken off. Round the upper part, rudely-incised hatchings.
- H 30.** BOWL. Ht.  $1\frac{1}{2}$  in. Diam.  $2\frac{5}{8}$  in. Similarly acquired. Dark brown ware, polished.  
Small open shallow bowl, with vertical notched handle on rim.
- H 31.** BOWL. Ht.  $1\frac{3}{8}$  in. Diam.  $2\frac{3}{4}$  in. Similarly acquired. Coarse unpolished black ware. In bad condition; rim damaged.  
Shallow form, with small plain foot.
- H 32.** BOWL, similar. Ht.  $1\frac{1}{8}$  in. Diam.  $2\frac{3}{4}$  in. Presented by W. T. Belt, Esq., 1883; marked "A 11." Coarse black ware, unpolished; rim chipped.
- H 33.** BOWL. Ht.  $1\frac{3}{8}$  in. Diam.  $4\frac{5}{8}$  in. From Albano. Presented by J. Beldam, Esq., 1858. Coarse black ware, with traces of polish. Surface worn; rim chipped.  
Saucer-shaped; shallower and wider than the preceding.



- H 34.** BOWL. Ht.  $1\frac{3}{4}$  in. Diam.  $3\frac{3}{4}$  in. Found at Albano, 1857. Presented by W. T. Belt, Esq., 1883. Dark brown ware, slightly polished.  
Flat wide rim and heavy foot. Rim pierced with two holes.
- H 35.** BOWL. Ht. 1 in. Diam.  $1\frac{3}{4}$  in. From Albano. Black ware.  
Very shallow; no rim.
- H 36.** OVAL DISH. Length  $4\frac{1}{2}$  in. From Albano. Presented by J. Beldam, Esq., 1858. Very thick coarse black ware.  
Very shallow, with low foot; at one end a raised piece on rim; the other end has been restored in wax.
- H 37.** BOWL OR DISH. Ht.  $1\frac{5}{8}$  in. Length  $5\frac{1}{2}$  in. Blacas Coll., 1867. Dark brown ware, slightly polished.  
Oval form, shallow, on four stumpy feet (one broken off). At each end is a blunt-ended projection; in the centre, a raised projection like a handle.
- H 38.** JAR. Old Cat., No. 15. Ht.  $5\frac{1}{8}$  in. Black ware with metallic polish. Rim chipped. **PLATE X**  
Form resembling H 55 (*infra*), but upper part of body conical, without neck, lower part bulging; small orifice with rim, and small foot; ring-shaped handle attached at widest part. Three projecting knobs round lower part of body.
- H 39.** JAR, similar. Old Cat., No. 14. Ht.  $5\frac{1}{8}$  in. Black ware, polished. **PLATE X**  
Neck widens outwards; handle larger and flatter than last.
- H 40.** JAR, similar. Ht. 6 in. Old Cat., No. 16. Bishop Butler of Lichfield's Sale, Lot No. 212. **PLATE X**  
Brownish-black ware, polished.  
Body more elongated than last, and larger handle.
- H 41.** AMPHORA. Old Cat., No. 7. Ht.  $5\frac{3}{4}$  in. Towneley Coll. 437. Christie, *Disquisitions on Greek Vases*, p. 135. **PLATE X**  
Dark brown or black ware with slight polish.  
Globular body with distinct convex shoulder; plain low foot and trumpet-shaped mouth; handles set horizontally at widest part of body (one repaired). On the shoulder each side, three raised knobs in triangle; on the body each side, two raised knobs with a loop in relief between.  
[Shape as later Cypriote amphorae; see plates of shapes. XXXIV. No. 109.]
- H 42.** AMPHORA. Old Cat., No. 2. Ht.  $10\frac{3}{8}$  in. Christie, *Disquisitions on Gk. Vases*, p. 135. **PLATE X**  
Black polished ware. Rim chipped.  
Globular body with neck in form of double cone; low foot and plain mouth; broad flat handle, in the base of which a hole is sunk each side. On the body each side, two chevrons with a small knob between, all in relief.
- H 43.** AMPHORA, similar. Old Cat., No. 3. Ht.  $6\frac{5}{8}$  in. Hamilton Coll. D'Hancarville, iv. **PLATE X**  
pl. 70. Brown ware, highly polished.  
On the body each side, two chevrons in relief. No holes in handles.

- H 44.** AMPHORA, similar. Old Cat., No. 6. Ht.  $5\frac{3}{8}$  in. Black polished ware.  
Coarser and plainer than last; neck vertical. On the body each side, two vertical raised ridges.
- H 45.** AMPHORA, similar. Old Cat., No. 5. Ht.  $6\frac{1}{2}$  in. **PLATE XI.**  
Quite plain; no marked-off foot, or distinction between neck and shoulder.
- H 46.** AMPHORA, similar. Old Cat., No. 4. Ht.  $6\frac{1}{2}$  in. Hamilton Coll. D'Hancarville, ii. pl. 95.  
Two raised bosses on body each side.
- H 47.** AMPHORA. Ht. 3 in. Old Cat., No. 8. Towneley Coll. 438. Black polished ware; **PLATE XI.**  
surface worn.  
Form as before, but neck of concave outline. On each side of body, three vertical indented markings.
- H 48.** OINOCHOE. Ht.  $5\frac{3}{8}$  in. Old Cat. 17. Black polished ware. **PLATE XI.**  
Body nearly spherical, with narrow neck and plain mouth. Round upper part of body, alternate oval knobs and vertical ridges.
- H 49.** JAR. Ht.  $2\frac{1}{2}$  in. Diam. at mouth,  $2\frac{3}{8}$  in. Found at Albano, 1857. Presented by W. T. Belt, Esq., 1883. *Archæologia*, XXXVIII. pl. 7, group 1. Dark brown or black clay and slip. Lip chipped and lower part of body scraped.  
Squat form, with wide neck; no foot. Round the upper part of the body, alternate square and oblong patterns separated by raised ridges; in each panel a frame of double hatched lines, the oblong ones enclosing each two horizontal bands of hatchings.
- H 50.** JAR. Ht.  $2\frac{1}{4}$  in. From Albano (?). Presented by W. T. Belt, Esq., 1883. Black clay with polished slip. Rim chipped in one place.  
Form as before, but more squat. Round the shoulder, four vertical ridges, between which are incised parallel zigzag lines.
- H 51.** BOWL. Old Cat., No. 11. Ht.  $4\frac{3}{8}$  in. Diam.  $3\frac{3}{4}$  in. Black polished ware. Surface **PLATE X.**  
worn and scraped.  
Deep body with high small foot and low vertical neck. High looped handle with bar across, on the top a thumb-piece and two stumpy horn-like projections; in front it is ribbed horizontally and forks into two, each branch having coarse transverse ribs, with a band of roughly-incised cable-pattern at the junction; below, on the rim of the vase, are four rows of fine hatched lines. Round the body, finely-incised hatched patterns, forming rectangular panels, with a broad band of the same above; also three raised knobs.  
[The handle is clearly designed for the insertion of a thumb and two fingers.]
- H 52.** KYATHOS. Ht.  $3\frac{1}{2}$  in. Diam.  $5\frac{1}{2}$  in. From Albano. Presented by J. Beldam, Esq., 1858. Murray, *Handbook of Gk. Archaeology*, pl. I, fig. 6. Brown ware with thin polish. **PLATE X.**  
Deep bowl without foot; low vertical rim and double ring-handle, on the top of which are two projections, now broken off; both rings are broad and flat.

Round the widest part of the body a double line of hatchings, below which are double lines of hatchings forming an inverted arcade.

- H 53.** KYATHOS, similar. Ht.  $3\frac{3}{8}$  in. Diam. 3 in. Blacas Coll., 1867. Dark brown polished ware. **PLATE X**

Form as last; underneath the bowl, a hollow depression; long loop-shaped handle with bar across the middle, the front part of the loop being narrower, and ribbed horizontally. Round the body, three projecting knobs, between which are rows of zigzags formed of groups of incised parallel lines.

- H 54.** KYATHOS, similar. Ht.  $3\frac{5}{8}$  in. Diam.  $5\frac{1}{2}$  in. Blacas Coll., 1867. Black polished ware; repaired. **PLATE X**

Carinated form, the upper part of concave outline; the modelling shows a great advance on the preceding examples from Albano, the outlines being sharper, and the walls thinner. Thick double ring-handle; on the inside of the bowl below, a flat projecting piece, on which are rows of engraved dots and incised lines alternating. On the lower part of the exterior, four vertical rows of circular sinkings.

[Cf. H 52 for ornamentation.]

## 2. EARLY POTTERY OF CENTRAL AND NORTHERN ITALY; PRE-ETRUSCAN OR "VILLANOVA" PERIOD (900-700 B.C.). **H 55-85.**

### (1) VILLANOVA POTTERY FROM ETRURIA (H 55-69).

- H 55.** CINERARY URN. Ht.  $15\frac{3}{4}$  in. Old Cat., No. 22. From Cervetri (Campanari). Red clay with dark brown slip, polished, worn away in places.

Body pear-shaped, on plain foot, with wide neck tapering to the mouth, which is wide and trumpet-shaped. Horizontal handle on one side, just above the widest part. Round the upper part of the body, a row of parallel vertical ridges.

[This type of urn is frequently found in pit-tombs of the Villanova period; cf. *Notizie degli Scavi*, 1881, pl. 5; Walters, *Ancient Pottery*, II. p. 284.]

- H 56.** KRATER. Ht.  $5\frac{3}{4}$  in. Obtained in Bologna, 1908. Presented by R. Snead Brown, Esq., 1909. Coarse unpolished pale red ware. Repaired.

Body pear-shaped, with shoulder-angle; short neck with wide mouth. Patterns incised: on handles, rows of chevrons; round neck, row of dotted

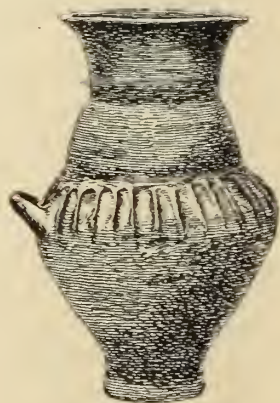


Fig. 358 = H 55.

**PLATE 2**

circles and double line ; on shoulder, chain of lozenges enclosing dotted circles, interspersed with small circles. On body between bands of parallel lines enclosing a row of rings, two broad bands, one of meander interspersed with rings, the other of ordinary meander.

[The ornamentation is an imitation of the metal vases of the Villanova period ; cf. Bochlau, *Zur Ornamentik der Villanova-periode*, p. 13 ff.]

- H 57. COVER OF VASE. Diam.  $6\frac{1}{8}$  in. Obtained in Bologna, 1908. Presented by R. Snead Brown, Esq., 1909. Dark brown ware, unpolished. Repaired. **PLATE XI.**

Slightly convex, with central knob, and a hole cut out of each side. Round the knob, two rows of groups of concentric circles, and another group on the top of the knob ; round the edge, a row of S-shaped motives ; all incised.

[See for the S-shaped motives Bochlau, *Zur Ornamentik der Villanova-periode*, p. 15.]

- H 58. REEL. Ht.  $2\frac{1}{2}$  in. Chiusi, 1891. Grey ware, unpolished.

Ends convex, with stamped patterns : in the centre, a cross of curved lines ending in hooks, surrounded by a series of ten double concentric triangles.



Fig. 359 =  
H 58 (part).

- H 59. REEL, similar. Ht.  $2\frac{1}{8}$  in. Chiusi, 1891.

One end flat and plain, the adjoining part being moulded ; the other end convex, with a ring of nine stamped ornaments.



Fig. 350 =  
H 59 (part).

- H 60. OINOCHOE. Ht. 8 in. From Sovana (?) ; obtained in Florence, 1908. Presented by R. Snead Brown, Esq., 1909. Dark brown ware, highly polished. **PLATE XI.**

Globular body on low foot ; short wide cylindrical neck with slight rim ; flat looped handle. Round the base of the neck, incised patterns roughly executed : zigzag line, straight line, and band of intersecting lines forming a chain of lozenges.

- H 61. KRATER. Ht.  $4\frac{1}{4}$  in. Obtained in Bologna, 1908. Presented by R. Snead Brown, Esq., 1909. Black ware, highly polished. Repaired and restored. **PLATE XI.**

Ovoid body with low neck, wide mouth, and thin handles. Round lower part of body, row of groups of concentric circles and row of dots, incised, and seven grooved lines below.

- H 62. KYATHOS. Ht.  $8\frac{3}{8}$  in. Diam. 10 in. Hamilton Coll. D'Hancarville, iii, pl. 114. Old Cat., 19. Brown polished ware. Rim repaired ; handle repaired and restored. **PLATE XI.**

Squat ellipsoidal body, with wide low neck and rim sloping outwards ; broad flat loop-shaped handle, the upper part spreading out into a sloping projection each side, like a saddle. Round the neck, a band of hatched zigzags between two bands of hatchings ; round the body, a row of triple arches formed of hatched lines.



- H 63.** BOWL. Ht. 4 in., with handle,  $5\frac{5}{8}$  in. Diam. 9 in. Old Cat., No. 18. Sloane Coll. **PLATE X**  
Black ware, with slight polish.

Recurved rim and low foot; one handle, very thick, sloping upwards, and ribbed obliquely. On the rim, two projections, one broken. Round upper part of bowl, pattern of incised hatched lines in threes, forming zigzag line; cf. the preceding.

- H 64.** KYATHOS. Ht.  $3\frac{3}{8}$  in. Diam.  $3\frac{1}{4}$  in. Obtained in Arezzo, 1908. Presented by **PLATE X**  
R. Snead Brown, Esq., 1909. Coarse black ware. Repaired; surface in bad condition.

Bowl rather shallow, with small base; handle forked, ending in a flat-topped knob above. On each side of the bowl, a pointed projection.

- H 65.** CUP. Ht.  $3\frac{1}{4}$  in. Obtained in Bologna, 1908. Presented by R. Snead Brown, Esq., **PLATE XI**  
1909. Coarse brown unpolished ware; very rude work.

Ovoid body with short neck and small thick handle.

- H 66.** KRATER OR SKYPHOS. Ht.  $2\frac{5}{8}$  in. Obtained in Bologna, 1908. Presented by **PLATE XI**  
R. Snead Brown, Esq., 1909. Black unpolished ware. Repaired and restored.

Globular body on small foot, with low neck and thin handles.

- H 67.** AMPHORA. Ht. 3 in. Acquired 1850. Reddish-brown ware, unpolished; rim **PLATE XI**  
chipped.

Form as H 47, with flat handles; round the body, incised zigzag patterns of parallel lines.

- H 68.** JAR. Ht.  $11\frac{1}{2}$  in. Acquired 1838. Black polished ware. Neck repaired.

Globular body, depressed at shoulder; raised foot pierced with two holes; neck tapering upwards to mouth; no handles. Round the shoulder a pattern of pointed leaves rendered by incised hatchings.

- H 69.** ASKOS. Ht.  $10\frac{1}{2}$  in. Hamilton Coll. Dark brown ware with good polish, varying in tone.

Squat cushion-shaped body, with roughly-straightened sides and flattened base; on the top in front a wide cylindrical mouth (edges chipped); broad flat flanged handle arched over back. Round the mouth parallel bands of incised lines (three bands of five lines each), and notched moulding round base. Edges of flanges of handle notched, and a similar notched ridge along the middle, with a cross-ridge where the handle joins the body; from this seven similar parallel ridges extend down the sides. On each side of the handle and of the ridges below is a band of incised herring-bone pattern, and on the front three similar bands extend downwards nearly to the base.

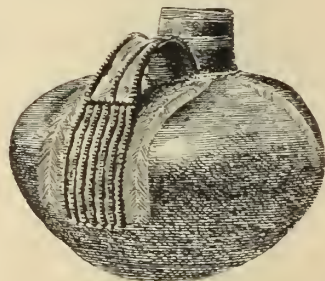


Fig. 361 = H 69.

(2) LATER VILLANOVA POTTERY, ILLUSTRATING TRANSITION  
TO ETRUSCAN BUCCHERO WARE (H 70-85).

- H 70.** KRATER with four handles. Ht.  $10\frac{1}{4}$  in. Blacas Coll., 1867. Dark brown ware, highly polished.

Body nearly spherical, with wide vertical rim and high foot; handles round shoulder, very thick, sloping upwards and bending sharply inwards at highest point. They are ornamented on the upper side with broad transverse ribs.

- H 71.** JUG. Old Cat., No. 21. Ht.  $14\frac{3}{8}$  in. Towneley Coll. 440. Black ware with slight polish.

Body hemispherical in form, with high foot and long narrow neck tapering upwards, ending in a trefoil mouth, one side of which is elongated vertically to form a spout; on the other side is a broad flat handle resting on the shoulder. Round the body, three arches of triple lines, somewhat indistinctly marked by additional polishing.

- H 72.** DISH OR BOWL. Ht.  $2\frac{1}{2}$  in. Diam. 8 in. Obtained in Bologna, 1908. Presented by R. Snead Brown, Esq., 1909. Black or dark brown ware, slightly polished. **PLATE XII.**

Shallow circular form with low foot and no handle. Moulding round middle,

inside and out, forming a wide rim. Underneath the foot is incised



- H 73.** BOWL, similar. Ht.  $3\frac{3}{8}$  in. Diam.  $5\frac{1}{4}$  in. Similarly acquired. Brown ware, polished. Repaired and restored. **PLATE XII.**

High foot, hollow underneath.

- H 74.** SKYPHOS. Ht.  $2\frac{5}{8}$  in. Diam.  $3\frac{1}{8}$  in. Old Cat., No. 12. Black polished ware. **PLATE XII.**

Handles sloping slightly upwards; raised knob on shoulder each side.

- H 75.** JAR. Ht.  $3\frac{1}{8}$  in. Chiusi, 1852. Dull black ware.

Body ovoid, with slight angle at middle; vertical rim; flat semi-circular handle attached horizontally to middle of body.

- H 76.** JUG. Ht.  $4\frac{3}{8}$  in. Obtained in Florence, 1908. Presented by R. Snead Brown, Esq., 1909. Grey ware, unpolished. **PLATE XII.**


Ovoid body with plain sloping rim and low foot; thick looped handle.

[Resembles the preceding in form and technique.]

- H 77.** OINOCHOE. Ht. 5 in. Similarly acquired. Drab ware, polished. Cracked nearly all round. **PLATE XII.**

Ovoid body with concave moulding marking off shoulder; trefoil mouth and looped handle.

- H 78.** BOWL. Ht.  $2\frac{1}{2}$  in. Diam.  $4\frac{1}{4}$  in. Obtained in Florence, 1908. Presented by R. Snead **PLATE X**. Brown, Esq., 1909. Grey ware, unpolished; careful technique.

Bowl straight-sided, with moulding at base, on high stem. Incised on under side of body .

- H 79.** JAR. Ht.  $4\frac{5}{8}$  in. Diam.  $4\frac{3}{4}$  in. Obtained in Bologna, 1908. Presented by R. Snead **PLATE X**. Brown, Esq., 1909. Coarse unpolished red ware. Repaired; traces of fire on interior (?).

Cylindrical form, slightly spreading at rim and base.

[Cf. the later bucchero example, H 128.]

- H 80.** BOWL. Ht.  $2\frac{3}{8}$  in. Diam.  $4\frac{1}{4}$  in. Obtained in Florence, 1908. Presented by R. Snead **PLATE X**. Brown, Esq., 1909.

Buff ware, unpolished, with band of light red paint (faded) round middle of body. Deep form like a krater, without handles; heavy foot (chipped) and overhanging rim. Underneath the foot, a roughly-incised spiral.

[Similar ware found at Bologna and elsewhere in Northern Italy.]

- H 81.** REEL as H 58-59. Length  $2\frac{1}{4}$  in. Obtained in Bologna, 1908. Presented by R. Snead Brown, Esq., 1909. Red unpolished ware.

Plain except for two intersecting lines incised on one end.


- H 82.** PART OF REEL. Diam.  $1\frac{7}{8}$  in. Similarly acquired. Coarse red ware. Traces of fire.

Convex head, broken off short, on the top of which is a pattern, deeply incised.



Fig. 362 =  
H 82 (part).

- H 83.** JAR. Ht.  $9\frac{3}{8}$  in. From Sesto Calende, Lago Maggiore. Presented by Sir H. Layard, G.C.B., 1886. Murray, *Handbook of Gk. Archaeol.*, pl. 1, fig. 8, p. 11. Contains calcined bones; found in a tomb with the fibulae, *Cat. of Bronzes*, Nos. 1959 and 2031. Dark brown polished ware.

Body nearly globular with short neck and wide mouth; low foot; no handles. Round the upper part of the body, incised patterns; alternately a band of lozenge-pattern as H 60, and inverted triangles filled in with parallel lines (two of each pattern); the lower row is interrupted in one place by  pattern.

[This vase and the two following all probably date about 600 B.C., as the form of the two fibulae suggests; but they vary much in style and technique, and H 83 appears to be a late survival of the Villanova type, as is not uncommon in Northern Italy.]

- H 84.** BOWL. Ht.  $5\frac{1}{4}$  in. Diam.  $8\frac{1}{8}$  in. From Sesto Calende, Lago Maggiore. Presented by Sir H. Layard, G.C.B., 1886. Found with the preceding. Greyish-black polished ware; an early bucchero type, as H 109-128.

Somewhat shallow form, on high stem (hollow underneath); rim slightly recurved; no handle; spreading foot.

- H 85.** JAR. Ht.  $2\frac{7}{8}$  in. From Sesto Calende, Lago Maggiore. Presented by Sir H. Layard, G.C.B., 1886. Marked "S. vii. 2." Found in tomb with the preceding. Lustrous dark brown glaze, varying to red-brown where over-fired; made on the wheel. **PLATE XII.**

Body ellipsoidal in section, with high neck and trumpet-shaped mouth; no handle or foot. Finely modelled, with thin walls; glaze inside mouth, but not on shoulder or base, except for two narrow lines on former and two lines intersecting on latter.

### 3. POTTERY FROM CIVITA CASTELLANA (FALERII), ILLUSTRATING TRANSITION FROM PRIMITIVE ITALIAN TO ETRUSCAN BUCCHERO WARE (**H 86-108**).

- H 86.** AMPHORA. Ht. 6 in. Civita Castellana (Falerii), 1892. Black ware, polished. Repaired and restored.

Body in form of oblate spheroid; short neck with slight rim; broad flat handles; low foot. On the handles, band of lattice-pattern incised between vertical bands of small circles; on the neck, each side, two rows of small circles. On the body each side, double spiral between groups of parallel curved lines, and under the handles, groups of parallel straight lines forming a chevron. All patterns incised.



Fig. 363 = H 86.

- H 87.** AMPHORA, similar. Ht.  $3\frac{1}{2}$  in. Civita Castellana (Falerii), 1892. Brown ware, finely polished. **PLATE XIII.**

Body in form of oblate spheroid; neck with slight rim; broad flat handles; low foot. On handles, parallel incised lines; on body, double spiral with group of chevrons above, between groups of parallel curved lines; under handles, groups of parallel straight lines forming a chevron.

- H 88.** AMPHORA, similar. Ht.  $3\frac{1}{2}$  in. Civita Castellana, 1892. Black ware, slightly polished. Repaired and restored.

Patterns as last, but no chevrons above the spiral; those on body mostly wanting.

- H 89.** OINOCHOE. Ht.  $6\frac{1}{4}$  in. Civita Castellana (Falerii), 1892. Brown ware with good polish. Repaired; surface worn in places. **PLATE XIII.**

Ovoid body with concave shoulder sharply marked off; short neck and plain mouth; flat looped handle with flanges. Incised lines round mouth and chevrons down handle; round shoulder, band of incised triangles filled with punctured dots.



**H 90.** KANTHAROS. Ht.  $3\frac{1}{2}$  in. Civita Castellana (Falerii), 1892. Black ware, polished. **PLATE XI**  
Body nearly cylindrical, with slight rim, and swelling at base; low foot.

**H 91.** KANTHAROS, similar. Ht.  $3\frac{1}{2}$  in. Civita Castellana, 1892. Dark brown ware, polished.  
Body wider towards base than last.

**H 92.** KYATHOS. Ht.  $4\frac{5}{8}$  in. Diam.  $6\frac{1}{4}$  in. Civita Castellana (Falerii), 1892. Dark brown **PLATE XI**  
ware, polished. Repaired and restored.

Shallow straight-sided bowl, with projecting ridge of polygonal form round lower part, and very slight foot; loop-handle, the lower part flat, the upper thin with flat sides and polygonal upper edge. Round the exterior, band of chevrons incised; in the interior, two concentric raised rings in centre, from which radiate nine grooves.

**H 93.** KYATHOS, similar. Ht.  $5\frac{1}{2}$  in. Diam.  $5\frac{3}{8}$  in. Civita Castellana, 1892. Good polish; intact.

Circular ridge round body with pointed knobs at intervals; no chevron pattern on exterior.

**H 94.** CALIX. Ht.  $4\frac{1}{2}$  in. Diam. 6 in. Civita Castellana (Falerii), 1892. Red clay with brown **PLATE XI**  
slip, polished on exterior of body only.

Straight-sided flat-bottomed bowl, the sides slightly concave; high foot (repaired); no handle. Round the exterior, two grooves and band of chevrons.

**H 95.** CALIX, similar. Ht.  $4\frac{1}{2}$  in. Diam. 6 in. Civita Castellana, 1892. Plain and coarser than last; slip varying from black to reddish-brown, slightly polished. Repaired and restored.

Round exterior, three grooves.

**H 96.** CALIX. Ht.  $4\frac{3}{8}$  in. Diam.  $3\frac{5}{8}$  in. Civita Castellana, 1892. Good black polished slip.

Body hemispherical, on narrow stem with flat foot (partly restored); thick walls; no handles. Round the top of the bowl, a band of small rings incised.

**H 97.** CALIX, similar. Ht.  $4\frac{3}{8}$  in. Diam.  $3\frac{1}{2}$  in. Civita Castellana, 1892. Polish not so good **PLATE XI**  
as last; bowl repaired and restored.

**H 98.** BOWL. Ht.  $12\frac{1}{4}$  in. Diam.  $8\frac{1}{4}$  in. Civita Castellana (Falerii), 1892. Dark brown slip  
with good polish on bowl, inferior on stem. Much repaired.

Shallow bowl with straight sides sloping outwards; high stem in form of truncated cone with spreading base and notched moulding at top; in the upper part are five triangular apertures of arrow-head form, and below, five small holes. Thick vertical handle attached to rim, ridged at back; on the top, two rudely-modelled coiled serpents. Round the exterior of the bowl, three parallel grooves with a row of punctured holes between the two upper, crossed by three vertical ribs; moulding round base.

[Cf. for the form of the stem H 105-106 below.]

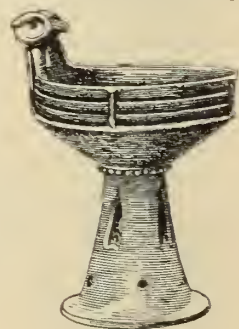


Fig. 364 = H 98.

- H 99. CALIX. Ht.  $5\frac{7}{8}$  in. Diam.  $5\frac{1}{2}$  in. Civita Castellana, 1892. Red clay with black slip; **PLATE XIII.** polish worn. Repaired and restored.

Form as preceding, on high thick stem. Bowl plain, but with four modelled quadrupeds (very rude and indistinct) attached round the sides, with fore-paws on rim and hind-paws on lower edge.

- H 100. STAMNOS. Ht.  $12\frac{1}{2}$  in. Civita Castellana (Falerii), 1892. Red clay with polished slip, much worn. Repaired.

Body nearly spherical, with no neck, but double vertical rim, forming a socket for a circular cover, now wanting; low foot and horizontal side-handles.

- H 101. AMPHORA. Ht.  $6\frac{1}{2}$  in. Civita Castellana (Falerii), 1892. Red ware, polished. Re- **PLATE XIII.** paired and restored; lip chipped.

Form nearly as H 86-88; body in form of oblate spheroid; short neck with slight rim; broad flat handles; low foot.

- H 102. JUG. Ht.  $6\frac{3}{8}$  in. Civita Castellana (Falerii), 1892. Red ware, polished; surface **PLATE XIII.** much worn.

Body in form of oblate spheroid, with trefoil mouth and flat handle.

- H 103. PLATE. Diam.  $8\frac{5}{8}$  in. Civita Castellana (Falerii), 1892. Red clay with thin slip, worn. Cracked across.

Circular with flat rim and low foot; raised ring round centre, which is slightly sunk.

- H 104. PLATE, similar. Diam.  $8\frac{1}{4}$  in. Civita Castellana, 1892. Repaired; discoloured by fire. Two holes for suspension.

- H 105. CALDRON ON STAND. Ht. 4 ft.  $3\frac{1}{2}$  in.; of stand alone, 3 ft.  $1\frac{1}{2}$  in. From Civita Castellana (Falerii), 1892. Walters, *Ancient Pottery*, II. pl. 56. Red clay with lustrous red slip.

The caldron is of flattened spherical form, with torus moulding round the neck; it has a convex cover on which is a knob resting on three flat supports forming a triple arch. Round its sides project four Gryphons' heads and necks (injured and repaired), rudely modelled in the round;<sup>1</sup> eyes not indicated; open mouths with chains of nine circular links attached to the tongues. Round the caldron are faint patterns painted in white: band of zigzags, band of lattice pattern, two rows of birds in outline to r., and band of zigzags. On the cover are traces of similar patterns.

The caldron rests on a high stand with bowl-shaped top, the inside of the rim moulded in rings; the exterior of the bowl is pierced with holes in two rows, and round the upper part is a row of raised knobs. The stem is moulded in the form of two oblate spheroids with mouldings between, ornamented with raised knobs alternating with pierced holes. The lower part is of rounded conical form with concave base, and a band of mouldings above; it is divided into four bands

<sup>1</sup> Cf. Roscher, *Lexikon*, I. p. 1765 (*s.v.* Gryps), and p. 1761 for other Etruscan examples. Also Hdt. IV. 152: *πέριξ δὲ αὐτοῦ (τοῦ κρητῆρος) γρυπῶν κεφαλαὶ οἱ πρόκερσσοί εἰσιν.*

with raised knobs alternating with rows of openings, all of which are of triangular form except in the third row, where they are narrow oblongs. This part has been repaired, and shows traces of fire.

[The date of these caldrons is the end of the 7th century B.C.; a bronze example was found in the Regulini-Galassi tomb at Cervetri (Martha, *L'Art Etrusque*, p. 107, fig. 99). Cf. also *Mon. Antichi*, IV. p. 243 (Narce); Montelius, *Civilisation Primitive dans l'Italie*, II. pls. 310, 319, 322; Pottier, *Cat. des Vases du Louvre*, I. p. 352; Gsell, *Fouilles de Vulci*, p. 375. That the type is of Ionian origin is supported by the passage from Herodotus quoted in the foot-note.]

- H 106.** STAND FOR CALDRON, as the preceding. Ht. 2 ft. 3 in. Civita Castellana, 1892. Red ware with lustrous surface. Much repaired.

Plain bowl-shaped top; middle of stem in form of oblate spheroid, vertically fluted; plain conical base with four rows of triangular openings, but not divided into bands; flat spreading foot.

- H 107.** COVER OF CALDRON. Diam.  $14\frac{3}{4}$  in. Civita Castellana, 1892. Thick red ware with red polished slip; slightly conical, with wide edge.

- H 108.** COVER as last. Diam. 14 in. Civita Castellana, 1892. Slip much worn.

#### 4. ETRUSCAN BUCCHERO WARE; EARLIER VARIETIES, PLAIN OR WITH INCISED PATTERNS (H 109-178).

##### (1) INFERIOR GREYISH-BLACK SURFACE, UNORNAMENTED (H 109-128).

- H 109.** BOWL. Ht.  $4\frac{3}{8}$  in. Diam.  $5\frac{1}{8}$  in. Obtained in Florence, 1908. Presented by R. Sneed Brown, Esq., 1909. Dark grey ware, unpolished. Carefully modelled; thin walls. Foot restored. PLATE XII.

Straight-sided bowl, fairly deep, on high stem. Round the body, arcading between horizontal lines, lightly incised.

[Apparently bucchero ware, in spite of the unpolished surface, and belonging to the more developed stage of that fabric; the type is common in Etruria, especially at Chiusi.]

- H 110.** BOWL, similar. Ht.  $3\frac{1}{4}$  in. Diam. 4 in. Obtained in Florence, 1908. Presented by R. Sneed Brown, Esq., 1909. Greyish-black ware, polished. Rim chipped. PLATE XII.

Bowl shallower than last. No design.

- H 111.** CALIX. Ht. 5 in. Diam. 6 in. Old Cat., No. 107. Campanari, 1839. Dark brown ware, with slight polish; thin walls. Surface chipped in places.

Form as H 94-95; shallow bowl with straight sides sloping outwards, on high stem with flat spreading foot. Round the exterior, two grooves.

- H 112.** KANTHAROS. Ht.  $3\frac{3}{4}$  in. Diam.  $3\frac{1}{2}$  in. Old Cat., No. 10. Sloane Coll. 912. Rough dark brown ware, slightly polished. Lip chipped.

Body squat and of double convex outline, with wide neck; high-looped handles. Quite plain.

- H 113.** KANTHAROS. Ht.  $3\frac{5}{8}$  in. Diam. 4 in. Towneley Coll. 450. Old Cat., No. 114. Dull **PLATE XIV.** black polish ; surface reddened in firing ; remains of incrustation on surface.  
Straight sides, sloping outwards ; sharply-looped handles ; base-ring in place of foot.
- H 114.** TRIPOD-BOWL. Ht. 2 in. Diam.  $5\frac{3}{8}$  in. Grey clay ; black polished slip throughout, except on under side of bowl and feet.  
Shallow bowl with narrow rim ; three short broad feet splayed outwards.
- H 115.** BOWL. Ht.  $1\frac{7}{8}$  in. Diam.  $4\frac{1}{2}$  in. From a tomb near Rome. Presented by Sig. L. Longoni, 1906. Inferior grey polish.  
Shallow form, with low foot and vertical rim slightly recurved. Under the foot are incised markings of intersecting lines.
- H 116.** TWO-HANDLED CUP OR BOWL. Ht.  $1\frac{3}{4}$  in. Diam.  $4\frac{3}{8}$  in. From Rome. Morel Coll., 1905. Black ware with inferior polish, worn on exterior.  
Somewhat shallow, without base ; low rim ; handles sloping upwards (one broken off). Round the lower part of the exterior, concentric rings faintly incised in two groups.
- H 117.** PHIALE. Ht.  $1\frac{3}{4}$  in. Diam.  $4\frac{3}{4}$  in. Obtained in Florence, 1908. Presented by R. **PLATE XIII.** Snead Brown, Esq., 1909. Black polished ware.  
Shallow, with recurved rim, on low foot ; no handle. No design.
- H 118.** BOWL. Ht.  $1\frac{5}{8}$  in. Diam.  $4\frac{1}{4}$  in. Chiusi, 1852. Black ware, polished ; thick walls. **PLATE XIV.**  
Shallow form with flat rim and low foot.
- H 119-120.** TWO BOWLS, similar. Ht. of each,  $1\frac{5}{8}$  in. Diam.  $3\frac{5}{8}$  in. Chiusi, 1852.  
Exactly as the preceding.
- H 121.** BOWL OR STAND. Ht.  $3\frac{3}{8}$  in. Diam.  $4\frac{3}{8}$  in. Old Cat., No. 136. Towneley Coll. **PLATE XIV.** 454. Dark brown ware, polished.  
High stem and spreading foot ; central part small and deep, then flat and spreading, with low vertical rim.
- H 122.** BOWL OR STAND, similar. Ht.  $3\frac{1}{4}$  in. Diam.  $3\frac{7}{8}$  in. Chiusi, 1852. Dull greyish-black surface. Foot chipped.  
The edges of the rim and foot are grooved.
- H 123.** STAND. Ht.  $3\frac{1}{8}$  in. Length  $3\frac{1}{2}$  in. Old Cat., No. 130. Towneley Coll. 453. Dull black ware ; surface encrusted.  
The upper part is semicylindrical with rim at each end, the lower in the form of a narrow stem with spreading foot.  
[Cf. Micali, *Mon. Ined.*, pl. 31, fig. 8 (an example at Florence).]
- H 124.** ALABASTRON. Ht.  $7\frac{3}{4}$  in. Obtained in Milan, 1908. Presented by R. Snead Brown, Esq., 1909. Black polished ware. Repaired.  
Flat thick top and pointed base ; small solid handle, pierced.



- H 125.** ALABASTRON. Ht.  $8\frac{1}{4}$  in. Old Cat., No. 23. From Cervetri. Campanari, 1839 (?). **PLATE X**.  
Coarse greyish-brown ware, polished.

Long slim form, with pointed base, and small mouth (nearly all wanting).  
Body ribbed horizontally throughout.

- H 126.** ALABASTRON, similar. Ht. 8 in. Chiusi, 1852. Black polished ware. Much injured and repaired.

Body not ribbed.

- H 127.** DISH OR BOWL. Diam.  $9\frac{1}{8}$  in. Obtained in Florence, 1908. Presented by R. Snead Brown, Esq., 1909. Coarse black ware. In bad condition, and much repaired. **PLATE XI**

Shallow circular form, with flat rim, on which are two vertical arched handles.

[A common type at Chiusi; also an example at Florence on a cylindrical stem.]

- H 128.** JAR. Ht.  $6\frac{1}{4}$  in. Obtained in Milan, 1908. Presented by R. Snead Brown, Esq., 1909. **PLATE XI**  
Black polished ware.

Cylindrical form, with slight rim, and thick heavy foot, hollow underneath; at base of body, a thick torus-moulding.

[The type is common in Italy; there are examples in the Museums at Bologna, Chiusi, etc. H 79 is an example in red ware.]

- H 128a.** COVER OF VASE. Diam.  $4\frac{3}{8}$  in. Similarly acquired. Black polished ware.  
Very thin, with central knob. Possibly forms cover of H 128.

## (2) PLAIN WARES WITH POLISHED BLACK SURFACE

(H 129-155).

- H 129.** SITULA. Ht.  $11\frac{5}{8}$  in. Hamilton Coll. Probably the one illustrated in D'Hancarville, **PLATE X**.  
i. pl. 100 (= Old Cat. 169). Fairly good polish.

Ovoid body with slight shoulder and small foot; short wide cylindrical neck with vertical rim. On the rim each side are thick vertical rings in which are inserted the hooked ends of a handle arched over the top; these appear to be roughly modelled in the form of birds' heads. Round the outside of the rim is incised a zigzag line.

- H 130.** SITULA. Ht.  $12\frac{3}{4}$  in. Blacas Coll., 1867. Fairly good polish. **PLATE XV**

Form as last, but higher foot; the rim projects over the neck. On the rim each side are loops ending in flat projections in which are inserted the ends of the handle; the latter is looped in the middle, with a ring at the top. Round the upper part of the body, two grooved lines.

- H 131.** KOTYLE. Ht.  $7\frac{1}{2}$  in. Diam.  $7\frac{3}{8}$  in. From Etruria. Bequeathed by Sir W. Temple, **PLATE XX**  
1856. Good polish.

Body deep, calyx-shaped, with low foot; handles of two ribs, nearly horizontal on rim; at the ends of each are flat rounded projections. Round the body, two deep parallel grooves.

- H 132.** KOTYLE, similar. Ht. 7 in. Diam.  $7\frac{7}{8}$  in. Similarly acquired. Good polish; rim damaged in places.  
Handles of one rib only, with conical knobs each side. Round the rim, two incised lines; round body, grooves as last.
- H 133.** JAR. Ht.  $4\frac{1}{4}$  in. Newman Sale, 1848 (Sotheby's Sale Cat., 19 July). Black polished ware. **PLATE XV.**  
Shoulder sharply marked off from body; slight foot; wide mouth and short neck; no handle. Mouldings round shoulder and inside mouth.
- H 134.** OLPE. Ht.  $5\frac{1}{8}$  in. Old Cat., No. 69. From Vulci. Campanari, 1839. Fairly good polish. Handle and part of rim wanting, and foot damaged.  
Ovoid body with small foot and long cylindrical neck with plain lip; high looped handle.
- H 135.** OLPE, similar. Ht.  $6\frac{1}{8}$  in. Old Cat., No. 72. From Vulci. Campanari, 1839. Lip chipped. **PLATE XIV.**  
Shape as last; complete, with high looped flat handle. Round neck, three parallel grooves.
- H 136.** OLPE. Ht. 7 in. Old Cat., No. 71 (?). From Vulci. Campanari, 1839. Black polish, somewhat worn.  
Globular body with low foot; wide cylindrical neck with plain rim; flat high-looped handle ending in disc-like projections on rim, with triple knob on highest point. Round neck, three parallel grooves; at base of handle a thick transverse moulding.
- H 137.** OINOCHOE. Ht.  $10\frac{3}{4}$  in. Old Cat., No. 41. Towneley Coll. Black polished ware.  
Globular body on wide flat foot; wide neck with trefoil mouth; high looped handle of three ribs with disc-shaped projection each side. Round the upper part of the body, band of vertical striations between two grooves.
- H 138.** OINOCHOE. Ht.  $10\frac{3}{4}$  in. Acquired 1849. Good polish. **PLATE XIV.**  
Spherical body with low foot; handle of three ribs; trefoil mouth with flat perforated piece inserted in spout to form a strainer. Round body, two slightly-raised mouldings.  
[Cf. for the strainer Micali, *Mon. Ined.*, pl. 27, fig. 8.]
- H 139.** OINOCHOE. Ht.  $5\frac{5}{8}$  in. Old Cat., No. 24. Fairly good polish.  
Shoulder marked off sharply from body; low foot and short neck; trefoil mouth sharply pinched up; thick handle. No ornamentation.
- H 140.** OINOCHOE, similar. Ht.  $7\frac{1}{4}$  in. Old Cat. No. 25. Hamilton Coll. Good polish.  
Globular body; no ornamentation.
- H 141.** OINOCHOE. Ht.  $12\frac{1}{4}$  in. Blacas Coll., 1867. Dull polish.  
Ovoid body, with low foot, short neck, and trefoil mouth; thick handle, the rim rising to a point on each side of it. No ornamentation.

- H 142.** OINOCHOE. Ht.  $10\frac{1}{8}$  in. Old Cat., No. 28. Bishop Butler of Lichfield's Sale, 1840 (lot 213). Fairly good polish.

Ovoid body with low foot and trefoil mouth; flat handle with raised ridge up the middle ending in a flat round disc. The handle ends on the rim each side in a rudely-executed swan's head. At base of neck, a double moulding.

- H 143.** JUG. Ht.  $3\frac{7}{8}$  in. Acquired 1850. Greyish-black polished ware. Lip damaged. **PLATE XI**

Body nearly globular, widening towards base; short slim neck with trefoil mouth and twisted handle; no foot.

- H 144.** KANTHAROS. Ht.  $4\frac{1}{2}$  in. Diam.  $4\frac{1}{4}$  in. Old Cat., No. 159. Good black polish.

Straight sides, sloping outwards; low foot; sharply-looped handles. Moulding round base of bowl, on which are hatched markings.

- H 145.** KANTHAROS, similar. Ht.  $6\frac{5}{8}$  in. Diam.  $5\frac{1}{4}$  in. Old Cat., No. 146. Dull black polish; **PLATE XV**  
thin walls.

Round base of bowl, row of incised notches.

- H 146.** KANTHAROS. Ht.  $5\frac{1}{8}$  in. Diam.  $6\frac{1}{4}$  in. Old Cat., No. 95 or 148. Good polish; surface grey in parts.

Shape as the preceding, but lower foot; handles slightly flanged. Round base of bowl, oblique hatchings or notches.

- H 147.** KYATHOS. Ht.  $4\frac{1}{8}$  in. Diam. 5 in. Old Cat., No. 56. Campanari, 1839. Good black polish; thin walls.

Form as H 92-93; low rim, nearly vertical; flat handle, the upper part placed edgewise and of polygonal outline (cf. H 92-93), with a bar across below. In the interior, three rings round centre, from which radiate eight grooved lines; exterior reeded below.

[Form as H 92-93.]

- H 148.** KYATHOS. Ht.  $5\frac{3}{8}$  in. Diam.  $4\frac{7}{8}$  in. Old Cat., No. 59. Campanari, 1839. Inferior polish; surface in bad condition. Repaired.

Deep bowl, tapering to foot, with vertical rim; handle as last. Body striated all round.

- H 149.** KYATHOS, similar. Ht. 5 in. Diam.  $5\frac{1}{2}$  in. Campanari, 1839. Better polish than last; surface encrusted.

Body squatter in proportion than last, and rim more sloping.

- H 150.** CALIX. Ht. 6 in. Diam.  $6\frac{1}{2}$  in. From a tomb near Rome. Presented by Sig. L. Longoni, 1906. Polish somewhat dull; surface worn. **PLATE VII**

Bowl with straight sides sloping outwards; tall stem with moulding round top and wide spreading base. Round exterior three grooved lines; round base of bowl, notched moulding as H 146.

- H 151.** CALIX, similar. Ht. 6 in. Diam.  $6\frac{1}{2}$  in. Similarly acquired. Good polish; surface encrusted in parts.

- H 152.** CALIX. Ht.  $5\frac{1}{8}$  in. Old Cat., No. 184. Towneley Coll. Black polished ware. **PLATE XVII.**  
Shape like a wine-glass, with bowl in form of calyx of flower, ribbed all round, the base moulded with square edge; thick walls. High thick moulded stem and flat spreading foot with moulded edge.
- H 153.** BOWL. Ht.  $3\frac{3}{8}$  in. Diam.  $4\frac{1}{4}$  in. Old Cat., No. 109. Campanari, 1839. Fairly good polish. Piece broken out of rim.  
Type as H 109, etc.; high stem with spreading foot; no handles. Round exterior, parallel grooves; round base, notched moulding.
- H 154.** BOWL. Ht. 3 in. Diam.  $8\frac{5}{8}$  in. Good polish.  
Shallow form with thick rim and low foot; no handles; the centre rises in a low point. Groove round lower edge of bowl and round foot underneath.
- H 155.** PHIALE (?). Ht.  $1\frac{5}{8}$  in. Diam. 5 in. Campanari, 1839. Fine polish.  
One thin flat handle; foot broken off; central boss. Round the exterior, bands of incised lines.

## (3) BUCCHERO WARE WITH ENGRAVED DECORATION

(H 156-178).

- H 156.** KRATER. Ht.  $3\frac{7}{8}$  in. Obtained at Orvieto, 1908. Presented by R. Snead Brown, Esq., **PLATE XIII.** 1909. Polished black ware. Rim restored.  
Body spheroidal, with wide neck; sharply-pointed loop-handles, flat, with groove down the middle. Round base of neck, band of hatched lines; on either side of handles at base, an incised pattern of five hatchings, probably intended for a plant.
- H 157.** THREE-HANDLED JAR. Ht.  $7\frac{1}{2}$  in. Blacas Coll., 1867. Black polished ware; **PLATE XIV.** surface encrusted.  
Ovoid body with wide mouth and low foot; handles on shoulder, nearly vertical (one repaired). Between each pair of handles is an incised pattern of finely-hatched lines radiating from a group of curved lines.
- H 158.** AMPHORA. Ht.  $3\frac{1}{4}$  in. Old Cat., No. 80\*. Black polished ware.  
Form as H 86-88; body in form of oblate spheroid, the shoulder flat and narrow and nearly at right angles; thin flat handles. On the handles, three parallel vertical lines; on the body each side, double spiral between groups of four parallel oblique lines (cf. H 86-88); under the handles two similar groups of lines in chevron form.
- H 159.** AMPHORA. Ht.  $7\frac{5}{8}$  in. Old Cat., No. 81. Campanari. Black polished ware. **PLATE XV.**  
Body nearly spherical, with slight shoulder and flat handles; thin walls. Down the handles, striated lines; on the body each side, a large double spiral, with a semicircle of punctured dots above; on either side, groups of fine parallel lines forming chevrons.



- H 160.** AMPHORA. Ht.  $4\frac{1}{4}$  in. Old Cat., No. 124. Hamilton Coll. D'Hancarville, ii. pl. 36. Black ware with good polish. Lip chipped.

Type as preceding ; body nearly spherical, with flat handles, striated, and very slight foot. On the body each side, double spiral with rosette of dots above ; under the handles, groups of parallel lines forming chevrons.

- H 161.** AMPHORA. Ht.  $3\frac{3}{8}$  in. Old Cat., 81\*. Acquired 1847. Fine greyish-black metallic **PLATE XV** polish ; delicately modelled.


Type as before ; body in form of oblate spheroid ; flat thin handles (one restored). On the neck each side, four fan-shaped flowers formed of punctured dots, with four hatched lines below ; round edges of handles, two parallel hatched lines forming a frame. Body finely reeded.

[On the fan-shaped patterns see Gsell, *Fouilles de Vulci*, p. 477.]

- H 162.** OLPE. Ht. 9 in. Old Cat., No. 27. Campanari, 1839. Dull black polish. Lip **PLATE X** chipped.

Ovoid body with long wide neck, trefoil mouth, and flat handle. Round base of neck, five fan-shaped patterns of punctured dots radiating in form of semicircle, with moulding below ; on the handle, four rows of elongated triangles formed of punctured dots (two rows of three triangles, two of two). The body is finely ribbed throughout.

- H 163.** OLPE. Ht. 5 in. Campanari, 1839. Black polished ware. Rim chipped. **PLATE XV**

Ovoid body with small foot and long cylindrical neck with plain lip ; high looped handle. Round the neck a band of eight punctured patterns  and three incised parallel grooves.

- H 164.** OINOCHOE. Ht. 6 in. Old Cat., No. 49. Campanari, 1839. Black polished ware ; surface encrusted in parts ; thin walls.

Body and neck rather slim ; trefoil mouth and very thin looped handle. Round the base of the neck, a row of punctured ornaments, fan-shaped (as last, but vertical), each ornament consisting of converging lines of dots.

- H 165.** OINOCHOE. Ht.  $5\frac{1}{8}$  in. Old Cat., No. 70. Campanari, 1839. Fairly good polish. **PLATE VI**

Ovoid body with narrow neck, wide circular mouth, and low foot ; flat handle ending in a wider piece on rim. Moulded ring round base of neck. Round upper part of body, band of punctured fan-shaped patterns, as on last, but horizontal ; below, band of striated lines, and round the base, pointed leaves.

- H 166.** OINOCHOE. Ht.  $6\frac{1}{8}$  in. Old Cat., No. 51. Sloane Coll. 873. Black polished ware. **PLATE VI**

Body pear-shaped with flattened shoulder and low foot ; slim neck with trefoil mouth, and handle of two ribs. Hole in shoulder behind handle.

Round the neck, two moulded rings; on the shoulder, between double grooves, a band of triangles of hatchings, resting on their apices, and round the top of the body a row of the same pattern.

- H 167.** OINOCHOE. Ht.  $11\frac{1}{4}$  in. Presented by A. W. Franks, Esq., 1874. Good black polish. **PLATE XV.**

Body pear-shaped, on small low foot; wide neck and trefoil mouth with slight projection each side near handle, which is flat. Small moulding round base of neck, and larger moulding between shoulder and body, notched all round. On shoulder, row of fan-shaped patterns as H 163; middle part of body striated; round lower part, rays incised.

- H 168.** ALABASTRON. Ht.  $5\frac{3}{8}$  in. Old Cat., No. 53. From Cervetri. Campanari, 1839. **PLATE XV.** Good polish.

Body in two divisions separated by a moulded ring, the lower ovoid, the upper flattened, on foot; flat lip with fairly wide orifice, and flat handle. Round the upper part of body, striated vertical lines; round the lower, band of lotos (?) flowers and buds incised; below, rays incised.

- H 169.** SKYPHOS. Ht. 5 in. Diam.  $3\frac{1}{2}$  in. Old Cat., No. 119. Hamilton Coll. D'Hancarville, **PLATE XV.** iv. pl. 89. Black ware with good polish.

Body calyx-shaped as H 131-132, somewhat narrow, on small foot; horizontal handles sloping upwards. Round upper part of body each side, three sharply-moulded parallel ribs; above, two tendrils starting from a pair of rosettes and ending over the handles in ivy-leaves; below, six ivy-leaves each side, roughly incised.

- H 170.** SKYPHOS. Ht.  $5\frac{5}{8}$  in. Diam.  $5\frac{1}{4}$  in. Old Cat., No. 31. Black ware with highly **PLATE XV.** metallic polish; thin walls.

Form as last; the handles have pointed knobs on each side adjoining the bases; one handle is modern. Round the body between the handles, two deeply-scored lines enclosing a row of oblique hatchings; below, each side, a row of narrow triangles resting on their apices, with concentric circles surrounded by a circle of small rings under the handles. Below all round are three incised lines and a row of dotted circles. All the patterns are incised.

- H 171.** KOTYLE. Ht.  $3\frac{3}{8}$  in. Diam.  $4\frac{1}{8}$  in. Old Cat., No. 125. Campanari, 1839. Black ware with fine polish; thin walls.

Form as the preceding, on low foot; two slim horizontal handles on rim. Round the upper part of the body each side, three parallel horizontal lines, with three large fan-patterns of punctured dots below, as on H 164; round lower part of body, groups of parallel vertical incised lines.

- H 172.** KOTYLE, similar. Ht.  $2\frac{5}{8}$  in. Diam.  $3\frac{1}{8}$  in. Old Cat., No. 129. Campanari, 1839. Inferior work to last; surface worn and rim chipped.

Round the rim each side, horizontal lines as last, and below, four fan-shaped patterns of punctured dots as H 163.

- H 173.** CALIX. Ht.  $4\frac{1}{8}$  in. Diam.  $6\frac{1}{8}$  in. Old Cat., No. 105. Campanari, 1839. Black **PLATE X** polished ware; thin walls; surface in bad condition. Rim chipped.

Shallow bowl with straight sides sloping outwards; no handle. Round the exterior, three bands of pattern divided by sunk grooves; the upper consists of a triple row of fine hatchings; the two lower, of double zigzag hatched lines interspersed with minute rosettes. The lower part of the body is reeded.



Fig. 365 = H 173 (part).

- H 174.** CALIX. Ht.  $4\frac{1}{8}$  in. Diam.  $7\frac{3}{8}$  in. Old Cat., No. 108. Campanari, 1839. Fine polish.

Sides nearly vertical; low foot. Round upper part of exterior: (1) Interlacing pattern of hatched lines; (2) chain of lozenge formed by double hatched lines; (3) band of rosettes. Lower part of body reeded (fluted inside), with concentric grooves round interiors.

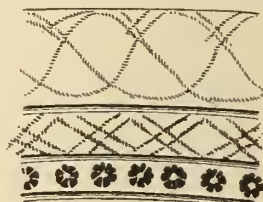


Fig. 366 = H 174 part.

- H 175.** CALIX. Diam. 6 in. Old Cat., No. 153. Campanari, 1839. Fine polish.

Type as last, but foot wanting; straight sides sloping outwards, with moulding round base. Round the exterior, four grooved lines, between which are two chain-patterns of hatched lines, and in the middle a guilloche pattern. Round the edge of the base, two bands, each of three hatched lines, between which is a band of small rosettes.

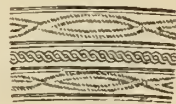


Fig. 367 = H 175 part.

- H 176.** KYATHOS. Ht.  $4\frac{1}{4}$  in. Diam. at mouth  $3\frac{3}{4}$  in. Bequeathed by Lewis Blacker, Esq., 1886.

The lower part of the lip has a slight moulding, suggesting the turned-over edge which occurs in metal cups. Below it, on the side opposite the handle, is a



Fig. 368a = H 176.



Fig. 368b = H 176.

human (or Satyric) mask with full bushy beard and long moustache falling over it; the ears are not indicated. The rest of the exterior surface is covered with roughly-engraved designs: on one side is a nude woman (?) with long hair, her hands extended and knees bent in an attitude as if dancing to l. Behind her comes a warrior with helmet and shield and spear couched against her. The field is filled with rosettes, stars, and crosses. On the *rev.* is an ape squatting to r., but looking to front and holding up a large round fruit in each hand; field as

before. Each scene is separated from the handle by a stiff palmette-shaped plant; below the handle are three stars. The handle itself is decorated with dotted lines and triangles.

**H 177.** MASK. Ht.  $7\frac{3}{4}$  in. Width  $7\frac{3}{4}$  in. From Chiusi (?). Bequeathed by R. Goff, Esq., 1866. **PLATE XVIII.** Benndorf, *Ant. Gesichtshelme*, pl. 11, fig. 2, p. 42; *Brit. Mus. Guide to Gk. and Rom. Life*, p. 229, fig. 239. Ordinary bucchero ware, burnished to a high polish.

The mask is apparently modelled, not from real life, but from the conventional imitation of it which obtains in Etruscan art; it seems to have been intended for attachment to the face of a dead figure, and a series of small holes has been drilled for this purpose within a grooved line along the lower edge, and two on each side at the point where the ears should come. The hair (or head-dress?) and beard are both indicated by raised surfaces; the beard is entirely covered with raised dots, evenly distributed, apparently in imitation of the repoussé dots on bronze work (see *e.g. Cat. of Bronzes*, No. 372). The hair is curiously rendered in two cornucopia-shaped masses, of which the small ends are curved round so as to form a loop on each side of the central parting; the edge along the forehead is bordered with raised dots, and the outer edge is separated by a deep groove, and decorated with an engraved zigzag. At the centre of the upper edge it projects so as to form a small pyramidal knob, which is pierced horizontally, and has contained a bronze pin or wire, part of which still remains in it. Below this is a relief intended probably to represent a pendant formed by a scaraboid in a gold setting, hanging on the forehead; on the scaraboid is engraved a figure seated to l. on a folding-stool, holding up a sword (?) in the l. hand. Immediately below it, the forehead is engraved with a series of seven wavy lines radiating from its extremity; similar lines are drawn horizontally on either side of the scaraboid. The eyebrows are slightly raised in relief; the eyes are modelled, with circular holes pierced for the eyeballs; above and below each eye are two rows of dots, probably representing eyelashes.

The cheeks, forehead, and hair are covered with engraved designs. On each cheek is a long-necked bird flying downwards towards the lip, in a field filled with rosettes and stars. On each brow is an ornament which suggests a thunder-bolt, but may be only a piece of lotos-and-palmette pattern; the edge of the hair on the forehead is indicated by groups of vertical strokes alternating with rosettes. On each side of the hair is a bird (?), very attenuated in form, facing inwards but looking round at a nude woman (?) with long hair, who crouches with both hands extended towards it; whether by accident or design, the birds (?) are given two ears, and one has four legs, the other five. The field is thickly covered with stars and rosettes.

[The engraved designs throughout show traces of a red pigment which may have been rubbed in to make them more conspicuous; the whites of the eyes show traces of the same colour. Benndorf (*loc. cit.* p. 43) regards the raised surface over the forehead as a headdress "suggestive of the head of an animal's skin, but perhaps representing rather a part of the attire." But from a comparison with the beard, it seems that only a stylistic rendering of hair is intended. The "birds" he identifies as serpents (*ibid.* p. 45).]



- H 178. MASK, similar. Ht.  $7\frac{5}{8}$  in. Width  $8\frac{1}{8}$  in. From Chiusi (?). Bequeathed by R. Goff, Esq., 1866. Benndorf, *Ant. Gesichtshelme*, pl. 11, fig. 1, p. 42; *Brit. Mus. Guide to Gk. and Rom. Life*, p. 229, fig. 239. Technique as preceding. Has been broken, but only small fragments of the edge at the bottom of the chin and in the centre of the top are wanting (restored in plaster). PLATE XVI

Along the upper and lower edges runs a groove which is pierced with a series of holes for attachment; above and below each ear are two more holes. The lobes of the ears are pierced, and (as shown in the publication) two terracotta pendants were formerly attached; it is however uncertain whether these did not belong to a necklace of the same style which was probably found with the masks. The interior of each ear is pierced with a series of minute holes arranged in the form of a rosette. The eyeballs, nostrils and mouth are pierced, as in the preceding; the eyelashes are similarly rendered, and traces of red colour are visible in the eyes and in the engraving.

The hair is almost entirely covered by a broad diadem, only a small wavy loop showing in front of each ear; the lower part is edged with a double row of engraved dots and a row of raised dots (as in preceding). In the middle of the diadem is represented in relief a bull moving to r., with head lowered and mouth open. On either side of it is an engraved design of a nude woman reclining; the one on the r. leans back on her bent r. arm, and passes her l. over her head, looking upwards. The other turns half round, leaning on her l. hand, looking to r., and holding in her r. a stick or branch with curving forked top. Similar branches are in the field, which is occupied with birds flying, stars, and rosettes.

On each cheek of the mask is engraved a warrior in helmet, cuirass, and greaves, armed with spear and shield, facing each other; the one on the l. has his spear couched. In the centre of the forehead is a draped figure to r., holding a branch in r. hand, and extending the l. On either side is a lion to l., facing to front; the one on the r. is seated. Field as before.

[Benndorf, *op. cit.* p. 44, describes the animal in relief as a unicorn, of which the conception stands midway between lion and bull; but except for the fact that the perspective does not permit of showing the second horn, there is nothing to distinguish this from an ordinary bull.]

[Benndorf, *op. cit.* p. 43, is mistaken in saying that the clay of these two masks is reddish, and that the engraving allows this reddish colour to appear; the clay is the usual fine bucchero clay, dark grey all through, and the red is a detachable pigment, added probably after the baking. The engraved designs are both in style and choice of subjects evidently connected with the style of Corinthian drawing which is found for instance on the aryballi of that fabric, and are identical in style with those on the kyathos H 176. Some doubts have been expressed as to the authenticity of the two masks, but appear to be absolutely unjustifiable (see Helbig in *Bull. dell' Inst.* 1879, p. 31, and *Museo Ital.* I. p. 289, note 1).

The occurrence of the engraved decoration on the hair as well as the flesh shows that it cannot be intended to represent tattooing, as has been suggested. Benndorf thought (p. 46) that this "tattooing" was intended to strengthen the prophylactic capacity which the masks, as such, would naturally possess. He finds in the subjects represented in the engraving a further confirmation of this intention.]

# 5. ETRUSCAN BUCCHERO WARE ; LATER VARIETIES WITH DESIGNS IN RELIEF OR MODELLED

(H 179-227).

## (1) RED WARE, PLAIN OR WITH FRIEZES IMPRESSED FROM CYLINDERS (H 179-185).

**H 179.** SHALLOW BOWL. Old Cat., No. 190. From Cervetri. Campanari, 1839. Drab-coloured clay, with deep red polished slip. Rim injured.

Carinated outline, with flat rim and very low foot. In the centre, knob surrounded by two moulded rings.

**H 180.** PLATE OR DISH. Old Cat., No. 188. Diam. 12 in. From Cervetri. Campanari, 1839. Clay and slip as last, worn in parts. Repaired.

Flat rim and low foot. In the centre, a small knob.

**H 181.** PLATE OR DISH. Old Cat., No. 189. Diam. 12½ in. From Cervetri. Campanari, 1839. Slip worn ; rim chipped and foot broken off.

Two holes in rim for suspension ; no knob in centre.

**H 182.** PINAX on stand. Ht. 4¾ in. Diam. 16½ in. Old Cat., No. 187. From Cervetri. Campanari, 1839. *Arch. Zeit.* 1881, p. 33. Very heavy coarse red brick-like clay, covered on upper surface only with a roughly-burnished slip.

Two bands of pattern rolled into the soft clay from the same cylinder, one on edge of interior, the other on the horizontal surface of the lip ; the interior band occupies six and a half revolutions and faces inwards ; the exterior, eight

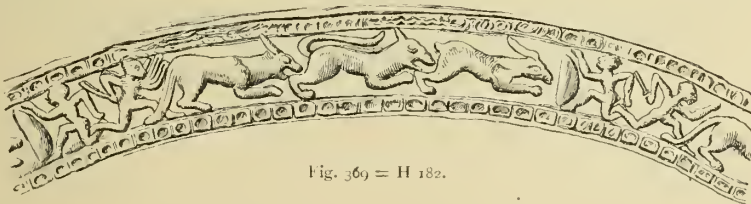


Fig. 369 = H 182.

revolutions, two of the groups facing inwards, the rest outwards. **Hare-hunt :** Two hounds pursuing a hare to r. into a net, behind which a hunter crouches or runs up in "kneeling type" ; following the hounds is a second hunter holding a *λαγώβολον* (?) in his r. hand. Above and below is a border resembling bead-pattern.

[Cf. D 347, 348 in Louvre, and Petersburg 905 ; for the form cf. *Mus. Greg.* II. 99, 6, where a jar with frieze of horsemen is standing in a similar pinax.]

- H 183.** PINAX on stand, as last. Ht.  $5\frac{1}{2}$  in. Diam.  $18\frac{7}{8}$  in. Old Cat., No. 186. From Cervetri. Campanari, 1839. *Arch. Zeit.* 1881, p. 42. Technique as preceding, but in firing the clay has turned black in parts (as in black bucchero) and has cracked.

Patterns arranged as in preceding; on *int.* seven, *ext.* eight revolutions. **Banquet:** Two couches, on one of which (on r.) are two figures, on the other, one figure, reclining to r.; the latter extends his arm towards the others. All are draped and wear conical caps. On each couch are a long rug hanging over each



Fig. 370 = H 183.

end, and a folded pillow; below the double one are two birds confronted, below the other, a table. Between the couches are two figures dancing, a flute-player to r. and another to l., looking round. On r., between two upright branches, are two vases, a bowl (like those of Naukratis) resting on the mouth of a krater; and finally a figure running to l. ("kneeling type") with axe in one hand, the other raised in front. Cf. *Terracotta Sarcophagi in Brit. Mus.*, pl. 10.

- H 184.** PINAX on stand. Ht.  $4\frac{1}{2}$  in. Diam.  $17\frac{3}{4}$  in. Old Cat., No. 185. From Cervetri. Campanari, 1839.



Fig. 371 = H 184.

As the preceding; *int.* nine, *ext.* ten revolutions. Two lions, one on either side, devouring a bull which has fallen to r.

- H 185.** JAR. Ht. 3 ft. 9 in. Old Cat., No. 184\*. From Cervetri. Campanari, 1839 (?). *Arch. Zeit.* 1881, p. 43; Nachod, *Rennwagen bei den Italikern*, p. 52, No. 33b. Reddish gritty ware, unpolished.

Slim ovoid body without foot; short neck with plain overhanging lip; no handle. Round the shoulder, band of zigzags in relief; below, between bands of bead-moulding (?), a band of reliefs rolled from a cylinder, a group repeated three times so as to form a frieze; it is composed of two chariots in rapid move-



ment to r., preceded by three warriors on foot, the first facing the chariots, the other two running to r.; under the first chariot is a hare, under the other, a dog running. The rest of the body is reeded as far as the base.



Fig. 372 = H 185.

[Cf. similar jars in *Mus. Greg.* II. pl. 99, fig. 6, and pl. 100, figs. 3-7.]

## (2) BLACK WARE WITH FRIEZES IMPRESSED FROM CYLINDERS (H 186-196).

H 186. CALIX. Ht.  $5\frac{5}{8}$  in. Diam.  $6\frac{1}{2}$  in. Blacas Coll., 1867. Good polish.

PLATE XVI.

Straight-sided bowl, the sides sloping outwards, on short stem. Round the exterior of the bowl, frieze, with grooves above and below; mouldings round middle of stem. The frieze consists of a series of five figures to r. in low relief, three repeated five times, the other two (4 and 5) four times: (1) winged woman running (in archaic manner); before her, a bird to r.; (2) lion with open mouth and l. fore-paw raised; below, a scroll; (3) grazing deer; in the field, a bird (?); (4) Sphinx; (5) panther with face to front.

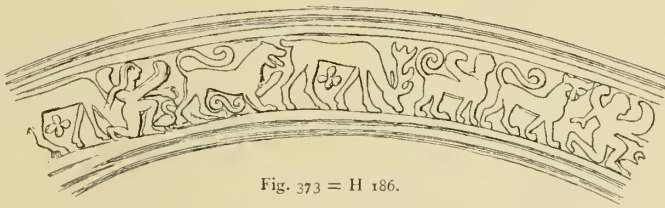


Fig. 373 = H 186.

[Cf. Gsell, *Fouilles de Vulci*, pl. 4, p. 146.]

H 187. CALIX. Ht. 6 in. Diam. 6 in. Old Cat., No. 182. Towneley Coll. Fairly good polish.

High narrow stem with spreading foot (restored); straight-sided bowl, the sides sloping outwards (repaired). Round the exterior above, three parallel grooves; round the base, a notched moulding. Between these is a frieze of figures in low relief, impressed from a cylinder, forming two groups; of these the first is repeated five times, the other six. In group (1) is Zeus (?) seated in a chair to r., bearded, wearing long chiton, with spear or sceptre in r. hand and *phiale* in l.; the chair has a straight back ending above in the head of a Gryphon, and under it is a stork (?) to r. Before him is Apollo (?), nude, holding up a bow, followed by two draped women (Artemis and Leto?). In group (2) is a woman wearing long chiton, seated on a folding-stool to r.; behind her are two nude men holding spears. Before her is a draped woman with long hair and hands



extended, followed by a nude man with spear in r. hand, who leads up a draped woman by the wrist. The details are very indistinct.

- H 188.** CALIX, similar. Ht.  $5\frac{7}{8}$  in. Diam.  $5\frac{3}{4}$  in. Old Cat., No. 183. Durand Coll. 1401. From Vulci. Walters, *Ancient Pottery*, II. pl. 57, 1. Good polish; rim chipped.

Grooves round exterior and under-side of bowl, and round lower part of stem. Frieze with subjects exactly as the preceding.



Fig. 374 = H 188.

PLATE XI

- H 189.** CALIX. Ht.  $6\frac{1}{8}$  in. Diam.  $6\frac{1}{8}$  in. Old Cat., No. 181. Towneley Coll. 463. Dull polish; stem restored.

Form as before. Grooves above and below design; notched moulding below. Frieze as before, impressed from a cylinder, with two groups, one repeated eight times, the other, seven. In (1) is a draped woman seated to l. in a high-backed chair with moulded legs, holding out her hands to two similar figures who face her with outstretched hands. Behind them is a nude man with hands extended. In (2) are a similar woman seated on a folding-stool, a woman before her, holding out a wreath in r. hand and a flower or vase in l., and a nude man with r. hand raised. Details indistinct throughout.

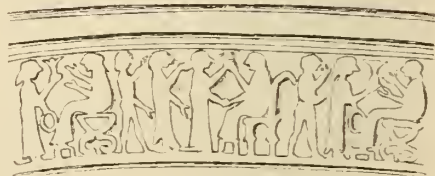


Fig. 375 = H 189.

- H 190.** CALIX. Ht.  $4\frac{5}{8}$  in. Diam.  $5\frac{1}{8}$  in. Acquired 1907. Good polish. Much repaired, especially foot.

Form as preceding, but deeper bowl and shorter stem. Mouldings above and below the frieze, which consists of a group of worshippers making offerings, repeated four times, and the two seated figures five times. Two draped women seated in high-backed chairs to r., the front one holding a jar (?), the other with hands extended; behind them is a figure in long chiton and himation, with r. hand raised; before them, two draped women, the first holding out a wreath, and two draped men with spears (?). All the figures are very indistinct.



Fig. 376 = H 190.

H 191. SHALLOW BOWL. Ht. 6 in. Diam. 8½ in. Blayds Coll., 1849. Repaired.

Bowl very shallow, on a high moulded stem and foot; rim also moulded; centre sunk. Round base of stem, incised pattern of lotos-flowers, and round foot, wavy line between two straight ones, incised. In the interior, between groups of three parallel grooves, is a frieze of figures impressed from a cylinder, repeated nine times. Draped bearded man seated in high-backed chair to r., holding out wreath in r. hand; under the chair, a scroll. Before him are two nude men with spears and two draped women, the hinder one holding a wreath. All figures very indistinct.



Fig. 377 = H 191.

H 192. KYLIX. Ht. 3½ in. Diam. 4½ in. Old Cat., No. 180\*. From Chiusi (?). Millingen Coll. Clay greyish-black, with particles of mica, covered with a thick lustrous black slip. Most of each handle is restored, and the foot is re-joined, but apparently belongs.

Deep bowl of concave outline, swelling out towards the base; thick stem and heavy foot; horizontal handles. The design is in two bands round the neck, rolled from a cylinder; the lower band is interrupted by the handles. It represents two lions with open jaws moving towards a man between them who faces to r., holding up what may be a club in his r. hand. The upper frieze is repeated eight times, with one lion over; in the lower there are two groups each side. The figures are very roughly rendered. Between the friezes and below, grooved lines.



Fig. 378 = H 192.

H 193. KYLIX. Ht. 4¼ in. Diam. 5½ in. Probably from Etruria; acquired 1853 (Sotheby's Sale Cat., 15 Apr. 1853). Technique as preceding, but the slip has turned to ashen-grey. The foot has been re-joined, but seems to belong.

Deep calyx-shaped bowl like H 192, on high foot. In place of handles are two flattened knobs modelled so as roughly to resemble a lotos-flower; these are placed on the



Fig. 379 = H 193.

band of design. The design, a single band on the shoulder, is rolled from a cylinder, representing, on r., two figures grasping each other by the wrists, and apparently wrestling; on l., a man to l. killing a deer (?) with a sword, between two Chimaeras confronted. The subjects are repeated twice each side, but in one case the design is curtailed for want of space, and the hind-quarters of one Chimaera are joined to those of another, making a composite animal with six legs. Below is a series of grooved lines.

[Cf. for the subjects, *Ann. dell' Inst.* 1877, pls. U, V, fig. 6a.]

- H 194. OINOCHOE. Ht.  $7\frac{1}{4}$  in. Old Cat., No. 180. Acquired at Bishop Butler of Lichfield's Sale, 1840. Usual bucchero technique.

Broad flat handle, large trefoil mouth, and very small foot. At the base of the neck and below the lower insertion of the handle are raised mouldings; below the latter is the band of design, running all round the body; it is rolled from a cylinder representing (from r. to l.): (1) a figure to l. holding a spear; (2) woman and man in cap (?) confronted; each lifts one hand to the other's face and holds in the other some object between them; (3) next, a group of three women moving hand-in-hand to l.; (4) another spearman to l.; and lastly (5), two figures holding a spear between them. In the field are two linear ornaments, perhaps branches. The women are distinguished by drapery reaching to the feet. The figures are repeated six times.



Fig. 380 = H 194.

- H 195. STAMNOS. Ht.  $12\frac{3}{4}$  in. Diam. at mouth  $6\frac{3}{4}$  in. Old Cat., No. 183\*. Millingen Coll., 1847. Clay greyish-black all through, the surface scarcely polished, and showing tool-marks.

Form nearly oval, with short offset neck. A little below the junction of neck and shoulder is a raised moulding on which are three hinge-shaped attachments at equal intervals. Immediately below this are two bands of pattern, each rolled continuously from a cylinder: Horse to l., which seems to be driven by a man walking behind it holding the reins; towards it on l. comes a warrior in helmet with long crest, holding up both hands. Each of the figures appears to be holding up a long branch terminating at the lower extremity in a palmette; but it may be that these are only ornaments in the field. On the r. of this group is a Chimaera to l. The impression of the cylinder appears to have been 1 in. high by  $2\frac{5}{8}$  in. long.



Fig. 381 = H 195.



- H 196. STAMNOS, similar in all respects to the preceding. Old Cat., No. 183\*\*. Millingen Coll., 1847.

(3) VASES WITH ORNAMENTAL SUPPORTS (H 197-206).

- H 197. BOWL ON STAND. Ht.  $6\frac{1}{2}$  in. Diam. of bowl 5 in. Old Cat., No. 164. Campanari, **PLATE XVIII.** 1839. Fairly good polish.

Bowl as H 155, with straight sides sloping outwards; no handle. Round the exterior, three parallel grooves, and round base, notched moulding. Stand formed by two flat pilasters alternating with two Caryatid figures in low relief, resting on a flat ring. On each pilaster is an oblong panel enclosing floral patterns in relief. The Caryatids are very indistinct; their feet are not indicated. Each wears long girt chiton and himation, and has a *calathus* on her head; their hair falls in a long tress on each shoulder, the end held in the hand.

- H 198. BOWL ON STAND. Ht.  $7\frac{5}{8}$  in. Diam.  $6\frac{1}{4}$  in. Old Cat., No. 166. From Chiusi or Volaterrae. Durand Coll. (*Cat.* 1398). Fairly good polish; part of base restored. **PLATE XVIII.**

Bowl as last, with straight sides sloping outwards; notched moulding round base; no handle. In the interior of the bowl is a central knob, round which is a ring of oblique grooved lines. It rests on a central stem, moulded in rings and tapering upwards, with moulded foot forming the centre of a convex base, round the edge of which are four parallel grooves; the middle part is cut into open-work with triangular openings. The bowl is also supported by two flat pilasters alternating with two Caryatid figures (cf. the preceding), the latter very indistinct, with feet not indicated. Each figure wears long girt chiton and himation, and has a *calathus* on her head; their hair falls in a long tress on each shoulder, the end held in the hand. The pilasters are formed of open trellis-work in two vertical panels, each divided into three compartments in which are open-work patterns, apparently rude representations of dogs in the upper and lower compartments and birds in the middle one. On each side of the upper part of the bowl are punctured patterns, as on H 162, of semicircles formed of radiating lines of dots.

- H 199. BOWL ON STAND. Ht.  $6\frac{5}{8}$  in. Diam.  $6\frac{1}{4}$  in. Old Cat., No. 165. From Chiusi or Volaterrae. Durand Coll. (*Cat.* 1402). Fine polish.

Bowl as preceding, with straight sides sloping outwards; under-side reeded; no handle. It rests on a central moulded stem which spreads out into a conical flat-edged base. Round the exterior of the bowl are seven fan-shaped patterns of radiating punctured dots, as on the last; below, four parallel grooves.

[The bowl was formerly supported by seven Caryatid figures with hair on shoulders and long sleeveless close-fitting chitons, each supporting a flat basket on the head, the feet not indicated. But these were modern additions to the vase, and probably none of the figures was antique. They measure  $3\frac{7}{8}$  in. in height.]



- H 200.** BOWL ON STAND, similar. Ht.  $6\frac{5}{8}$  in. Diam.  $6\frac{3}{4}$  in. Old Cat., No. 167. From Chiusi or Volaterrae. Durand Coll. (*Cat.* 1403). Walters, *Ancient Pottery*, II. pl. 57, 2. Good polish.

Exactly similar to the preceding, and like it had four Caryatid figures attached round the base in recent times but now removed; they are similar in type, but less modern in appearance.

- H 201.** CARYATID FIGURE from vase as H 197-198. Ht.  $3\frac{5}{8}$  in. Old Cat., No. 168. From Vulci. Campanari, 1839. Fine polish.

Modelled with flat back and feet indicated; on the head a spike representing a *calathus* (?); hands on breasts, which are pierced with holes. Hair in elaborate spiral curls over forehead and down sides of face to shoulders; wears necklace of pendants and long chiton with girdle; the girdle and hem of the chiton are marked with hatched patterns.

- H 202.** CARYATID FIGURE from vase as H 197-198. Ht.  $3\frac{3}{8}$  in. Old Cat., No. 170. Campanari, 1839. Good polish; top broken away.

Feet roughly indicated; recurved wings each side marked all over with hatchings. Hair falls on breast in two long elaborate curls, the ends of which are held in the hands; wears long chiton leaving throat bare and girt at waist, with hatched lattice-patterns all over the skirt.

- H 203.** CARYATID FIGURE, similar. Ht. 4 in. Strangford Coll., 1864. Dull greyish polished ware.

*Calathus* on head, broken off; hair falls in straight locks on each side; two pairs of recurved wings, the upper on each side of head, the lower (as in preceding) reaching to knees; wears long chiton tightly girt at waist.

- H 204.** CARYATID FIGURE. Ht.  $2\frac{3}{4}$  in. Old Cat. 172 (?). Probably from a vase as H 197-200.

Modelled in the round, with feet close together. Front hair parted and falling in two curls on breast, held in each hand; back hair gathered in thick plait tied below waist and falling loose to feet, marked with hatchings all over. Wears long girt chiton with upper fold (hatched border), the skirt ornamented with hatched lozenges and broad border of hatched patterns.

[Cf. *Jahrbuch d. arch. Inst.*, IV. (1889), *Anzeiger*, p. 164.]

- H 205.** CARYATID FIGURE from vase as H 197-198. Ht.  $3\frac{3}{8}$  in. Acquired 1853 (Sotheby's Sale Cat., 16 Nov. 1852). Good polish.

Flat, unworked at back, and cut *à jour*; on either side a flat curved support (?), ridged obliquely all the way down, with plain edge; feet indicated. On the head the figure supports a flat basket with both hands; the hair falls on the shoulders, and she wears a long girt transparent chiton.

[Cf. Micali, *Mon. Ined.*, pl. 27, fig. 9.]

- H 206.** CARYATID FIGURE, similar, without the supports. Ht. 4 in. Similarly acquired.

(4) VASES WITH RELIEFS AND MODELLED FIGURES  
(H 207-227).

**H 207.** TRIPOD-VASE. Ht. 4 in. Diam.  $4\frac{3}{4}$  in. Chiusi, 1852. Heavy coarse ware, black all through; the modelling is apparently an imitation of archaic Greek work.

The tripod and lebes are in one piece; the former has short broad legs, each of which spreads out at the upper extremity, with a volute on either side like an Ionic column. Below this is a roughly-modelled mask of a woman to front, with hair falling in tresses on either side and a grooved fillet over the forehead; three engraved semicircles on the neck are perhaps meant to indicate a necklace. Below this are two horizontal raised lines, and lastly, two raised bands grooved vertically, which may be meant as imitations of lions' feet. Round the rim of the tripod runs a raised rope-pattern; the three legs are united by three stays meeting in the centre, on which the lebes rests.

**H 208.** HYDRIA. Ht.  $21\frac{1}{2}$  in. From Chiusi. Fanelli Coll. Castellani, 1873. Inferior polish. **PLATE XVIII.**

Ovoid body, on low heavy moulded foot; heavy overhanging moulded rim (repaired). Horizontal sidè-handles in middle of body, very thick, twisted, and moulded in middle and at bases; broad flat handle at back, semicircular, with grooved edges, and a thick cross-piece at base ending in semicircular projections. Down the handle is a row of chevrons in relief; on the rim, five heads in relief to front, with thick locks of hair (?) falling down each side. Round the top of the neck, two mouldings, between which are three raised studs, and mouldings again round base; between the mouldings is a head, as on the rim, with a scroll (?) above, and on either side a swan to r. On the shoulder, frieze of figures in relief: (1) Sphinx to l., with hair in curls on shoulders and tendril ending in a flower issuing from back of head, repeated four times, and alternating with (2) a winged lion to r. (wings recurved), which is repeated thrice. Round middle of body, broad band of mouldings, and four more round base; between these is a frieze of figures in relief: (1) upper part of nude man to r., with long hair, holding up some object in front of him, repeated four times and alternating with (2) Pegasos galloping to l., repeated thrice. All the figures are very indistinct.

[See for a similar vase, Micali, *Mon. Ined.*, pl. 28, fig. 1.]

**I 209.** AMPHORA. Ht.  $19\frac{1}{2}$  in. From Northern Italy. Presented by Prof. Ruskin, 1872. Greyish-drab clay with unpolished surface, discoloured by fire.

Ovoid body with low foot, long narrow neck (repaired), and spreading moulded lip; flat broad handles below rim. Round neck, broad moulded band; on shoulder, frieze of large buds (?) on double volutes and two thick mouldings below. On each handle, a hare (?) in low relief, lying with fore-paws



Fig. 382 = H 209.

extended. Round the body, frieze of **eight horsemen** to r., all from the same mould; each holds goad and reins in r. hand, and places l. on horse's neck; they have long thick curly hair confined with a fillet, and the horses have long manes. Below, moulded bands.

[Cf. Micali, *Mon. Ined.*, pl. 28, fig. 2.]

- H 210.** AMPHORA. Ht. 10 $\frac{3}{8}$  in. Old Cat., No. 177. Towneley Coll. 461. Dull polish.

**PLATE XX**

Ovoid body with plain thick rim and low moulded foot. Handles with double groove down middle, ending above in two flat semi-oval vertical projections; raised stud on rim each side. Round the neck, a triple moulding; round body, double moulding, band of tongue-pattern in very low relief, and three parallel ridges. On each of the handle-projections is a male mask in relief, one indistinct, with band over forehead, the other now entirely wanting.

- H 211.** LEBES. Ht. 8 in. Diam. of mouth 11 $\frac{3}{4}$  in. Old Cat., No. 178. Polish somewhat dull.

**PLATE XX**

Flat thick rim, on which are four astragali (?). Round upper part of body, band of pear-shaped markings in low relief, pointing alternately up and downwards, with four large rosettes at intervals (one under each astragalus), the edges and centres in relief, the petals incised.

- H 212.** OINOCHOE. Ht. 16 in. Old Cat. No. 174. From Chiusi or Volaterrae. Durand Coll. (Cat. 1415). Good black polish.

**PLATE I**

Body egg-shaped, somewhat flattened at shoulder, with low foot and trefoil mouth. Broad deeply-flanged handle ending in volutes below, and above in recurved ridges running halfway round the rim. Round shoulder, long pear-shaped pendants in relief, with points upwards; round upper part of body, the same, but with borders, pointing downwards. On the front of the handle is a female head in very high relief, the front hair arranged in long curls each side, the back hair in a group of curls or plaits fastened together at the ends.

- H 213.** COVERED JAR or cinerary urn. Ht. 11 $\frac{1}{2}$  in., with cover 13 $\frac{3}{4}$  in. Diam. of cover 3 $\frac{3}{4}$  in.; height 3 $\frac{3}{4}$  in. Blacas Coll., 1867. Walters, *Ancient Pottery*, II. pl. 57, 5. Inferior polish; repaired in parts.

**PLATE V**


Ovoid body with flattened shoulder and low moulded foot; cylindrical neck with projecting moulded top and vertical rim on which the cover fits. Handle of two ribs, ending on the rim in three leaves. The cover is cylindrical with convex top, in the middle of which is a roughly-modelled bird (beak broken off); round the convex part are eight broad rays or petals forming a rosette; round the edge, incised zigzag and two mouldings. It is doubtful whether the cover belongs to the vase.

Round middle of neck, three moulded rings, and two round base; on front, female head in relief, with long hair (incised) and band over forehead; from below spring a pair of recurved wings with incised markings. On the shoulder, egg-pattern in relief. On the body, frieze of six Sphinxes with long hair seated

to r., all from the same mould ; above and below, incised zigzag between mouldings.

[Cf. Micali, *Mon. Ined.* pl. 29, 3.]


- H 214.** COVERED JAR or cinerary urn. Ht. (without cover)  $9\frac{3}{8}$  in. Old Cat., No. 176.\* From **PLATE XVII.** Chiusi. Millingen Coll., 1847. Birch, *Ancient Pottery*,<sup>2</sup> p. 449. Fairly good polish.

Ovoid body with low moulded foot ; cylindrical neck with projecting moulded top and vertical rim projecting in front in trefoil form, on which the cover fits ; handle wanting. The present cover (diam.  $3\frac{1}{2}$  in.) probably does not belong ; round the moulded rim is an incised zigzag, and on the top an incised floral pattern  ; in the centre a knob or figure of bird (as on last), broken off.

On the neck, human face to front in low relief, with long tress of hair over each ear ; above, incised zigzag between mouldings ; round base, two mouldings. On shoulder, frieze of lions (?) lying down to l. ; below, incised zigzag between mouldings. Round lower part of body, frieze of lions as on shoulder, devouring boars' heads ; below, double moulding. The handle ends in birds' heads on the shoulder.

[Cf. Micali, *Mon. Ined.* pl. 31, fig. 1.]

- H 215.** COVERED JAR, similar. Ht.  $9\frac{7}{8}$  in. Old Cat., No. 176\*\*. From Chiusi. Millingen Coll., 1847. Fairly good polish ; foot chipped.

Body slim ; flat handle with moulded edges, ending below in two serpent's heads. On front of neck, head as on last, the eyebrows indicated, with palmette incised between ; round top, moulded rim with  pattern incised ; round base, moulding and incised zigzag. Body plain ; on handle, incised zigzag. The cover probably does not belong ; ht.  $2\frac{1}{2}$  in., diam.  $2\frac{3}{4}$  in. ; bird on top as on the preceding.

- H 216.** COVERED JAR, similar. Old Cat., No. 176\*\*\*. Ht.  $9\frac{3}{4}$  in. Similarly acquired. **PLATE XVII.** Round top of neck, zigzag incised. Cover as last, with double zigzag round rim ; ht.  $2\frac{5}{8}$  in., diam.  $2\frac{3}{4}$  in. ; probably does not belong.

- H 217.** OINOCHOE. Ht.  $11\frac{1}{2}$  in. Old Cat., No. 173. Towneley Coll. Good polish ; surface **PLATE XX.** encrusted.

Ovoid body with flattened shoulder and rather slim neck ; trefoil mouth sharply pinched up, with triple moulding round rim ; handle of two ribs ending above in rams' heads. On the exterior of the mouth, two eyes incised ; round middle of neck, zigzag line between two straight ones, and double ring round base. On shoulder, tongue-pattern in low relief (cf. H 213), and zigzag line between two straight. Round lower part of body, frieze of five pigeons to l. ; below, three parallel grooves.

- H 218.** OINOCHOE, similar. Ht. 12 in. Old Cat., No. 176. Towneley Coll. 460. Similar in all respects ; in better condition, but part of mouth wanting.



- H 219.** OINOCHOE. Ht.  $11\frac{1}{4}$  in. Old Cat., No. 171. From Vulci. Campanari, 1839. **PLATE X2**  
Walters, *Ancient Pottery*, II. pl. 57, 4. Fine polish.

Ovoid body on low foot; short wide neck with mouldings round top and base, and trefoil mouth. The handle ends above in a cross-piece with disc at each end in the centre of which is a knob. Round the body designs in relief, the club of Herakles and the Nemean lion to r., alternating, the former occurring four times, the latter thrice; below, two parallel grooves.

- H 220.** KYATHOS. Ht.  $6\frac{1}{2}$  in. Diam.  $4\frac{5}{8}$  in. Campanari, 1839. Fine polish.

**PLATE XVI**

Squat rounded body with nearly vertical rim; high stem with spreading foot. Flat loop-handle with narrow ridge along upper part, ending on either side in a rude bird's head, with a bud-shaped knob in the middle, on the highest part; across the lower part is a cross-bar. On the exterior of the rim is a zigzag line incised; on the interior, below the handle, a mask in relief, with streaming hair indicated by incisions.

- H 221.** KYATHOS. Ht.  $7\frac{7}{8}$  in. Diam.  $6\frac{1}{8}$  in. Old Cat., No. 162. From Vulci. Campanari, 1839. Dark-coloured clay; good black polish.

Deep body with thin vertical rim and low wide foot; moulding round base of body. Flat handle, looped at back but straight in front, with supporting bar across lower part and vertical ridge on upper part of back; widens out towards base; on the top, a knob (perhaps a rude representation of a bud); on the rim each side, a raised projection. Round the rim, five knobs as on handle (one wanting). Round the body, tongue-pattern in low relief, with four female masks at intervals. On front of handle, relief of man walking to r., with r. hand in front of body; he has long hair, and wears short chiton with incised zigzag border. Down each side is a roughly-incised zigzag line; below, double spiral on stalk.



Fig. 383 = H 221

- H 222.** KYATHOS, almost exactly as the preceding. Ht.  $7\frac{1}{4}$  in. Diam.  $6\frac{5}{8}$  in. Old Cat., **PLATE X1**  
No. 163. From Chiusi or Volaterrae. Durand Coll. (*Cat.* 1414). Polish somewhat dull.

No tongue-pattern round body.

- H 223.** KYATHOS. Ht.  $2\frac{1}{4}$  in. Chiusi, 1852. Fairly good polish.

Shallow straight-sided bowl without foot; flat looped handle with narrow ridge at back (as the preceding), repaired. On front of handle, upper part of woman with long hair and hands on waist; details incised.

- H 224.** KYATHOS OR BOWL. Ht.  $10\frac{7}{8}$  in. Diam.  $7\frac{3}{8}$  in. Basseggio Coll., 1849. Good **PLATE X2**  
black polish.

Straight-sided bowl with mouldings round outside of rim and notched moulding round base; high thick stem and flat base with moulded edge. High

looped flat handle with heavy flanges rising on the top each side, ending in front in rams' heads turned outwards; between the flanges, knob or bud (cf. H 221). On front of handle, Helios (?) to front, of whom only the face is visible (Fig. 384); in front are two horses' heads turned inwards. Above is an incised zigzag line; below, an incised pattern. Round exterior of rim, zigzag line incised; round body, tongue-pattern in low relief, alternating with four lions (?) walking to r., also in low relief, very rough and indistinct.



Fig. 384 = H 224 part.

- H 225.** COVER OF VASE. Ht.  $5\frac{3}{4}$  in. Chiusi, 1852. Dark brown polished ware.

In form of flattened dome with flat rim; on the top, moulded knob surmounted by a smaller knob, on which is a pigeon. On the rim, four studs, between which is an incised zigzag; round sides of dome, incised oblique lines between mouldings; round upper part, two boars to r., between them, fleurs-de-llys and pairs of incised lines forming chevrons.

- H 226.** BRAZIER (so-called). Length 22 in. Width  $14\frac{1}{4}$  in. Ht. 9 in. Chiusi, 1852. Usual **PLATE XX.** bucchero technique, with good polish.

Rectangular form, with a low support at each corner; in front, an opening of semicircular form; at each end, a thick horizontal handle. On the moulded rim at the back are three female heads on semicircular backgrounds like antefixal ornaments, facing to front; on the front, similar heads at the corners, and one again at each upper corner of the opening, facing each other. On front below at each end is a male beardless mask in relief, somewhat grotesque.

[These objects are usually called braziers (*focolari*), but it is more probable that their use was sepulchral, and that they were intended to hold smaller vases. Cf. an example at Florence (Dennis, *Etruria*,<sup>2</sup> II. pp. 79, 307); also one in Louvre (Martha, *L'Art. Etrusque*, p. 477).]

- H 227.** BOWL (so-called brazier?). Ht. 8 in. Diam.  $15\frac{3}{4}$  in. (with handles  $20\frac{1}{2}$  in.). Acquired **PLATE XX.** 1851. Dark grey clay with slight polish; coarse thick ware.

Shallow circular form with flat base; a semicircular opening cut out in front (as in the last), below which is a low support; at the back are two similar but smaller supports. Round the inside of the rim are three female heads alternating with two horses' heads, all in high relief; two of the former are placed at the corners of the opening. The female heads are of the Egyptian type, with the *klaft* head-dress. Exterior of rim moulded; two thick horizontal side-handles with moulded rings in middle and at bases; five holes pierced in bottom of bowl.

## 6. POLLEDRARA WARE (H 228-229).

**H 228.** HYDRIA. Ht. 17½ in. Found in 1840 in the Polledrara tomb or Grotto d'Iside, Vulci; acquired 1850. Micali, *Mon. Ined.* pl. 4, p. 38; *J.H.S.* XIV. pls. 6, 7, p. 206 ff., and X. p. 126; Montelius, *Civilisation primitive dans l'Italie*, II. pl. 268, fig. 3; Dennis, *Etruria*,<sup>2</sup> I. p. 459; Walters, *Ancient Pottery*, II. p. 297; Nachod, *Renntwagen bei den Italikern*, p. 60, No. 72; Fölzer, *Hydria*, p. 68, No. 84; Jahn, *Arch. Beitr.* p. 264; Wulff, *Theseussage*, p. 3; *Naukratis I.*, p. 49; Gsell, *Fouilles de Vulci*, p. 423; *Röm. Mitth.*, III. (1888), p. 165; Baumeister, *Denkmäler*, III. p. 1957.

Body very broad in proportion to height, the greatest diameter being on the level of the side-handles; very slight foot; short wide neck and overhanging straight-edged lip. The back-handle is flat and ridged, and ends below in two volutes and a palmette in relief (an evident imitation of metal-work); the side-handles are thin, and end in cross-pieces terminating in discs. Dark reddish-brown clay, somewhat coarse, with polished black surface, not black all through as in the bucchero ware; the black slip is thin, but deep and lustrous, and has been turned by the action of fire to a yellowish-grey. On this surface the colours of the design have been laid and fired, namely red, blue, and yellowish-white, but the former alone is well preserved, and of the white little now remains.

On each side-handle is painted a 'triglyph-and-metope' pattern, with a central dot in each metope, and three dots vertically placed on each triglyph, all in red. Round the inside of the mouth is a tongue-pattern in white with red outlines, on red ground; on the neck, band of single disconnected maeanders, alternately blue and red. Round the top of the shoulder is a band of lotos-flowers and buds alternating, connected by interlacing tendrils incised and painted blue; the flowers and buds are blue with red outlines. Between each flower and bud is a red disc, and above and below the intersections of the tendrils are blue dots.

I. On the shoulder is a frieze of figures, extending all round except where the handle rises at the back; it falls into three groups, but they are not structurally divided. (I) **Theseus slaying the Minotaur**: the Minotaur, wearing a short chiton, runs to r., with face to front; he appears to hold something in his clenched r. hand, either a stone<sup>1</sup> or the sword of Theseus, which the latter is about to plunge into his side. Theseus, who has long hair falling on his shoulders, and wears a short chiton, seizes the Minotaur's r. horn with his l. hand. Behind Theseus stands **Ariadne** to r., wearing long chiton and himation over back of head, the latter drawn forward with the l. hand like a bridal veil; in her r. she holds the clue, which is in the form of a long coiling rope falling on the ground, where it ends in a spiral between the Minotaur's legs.<sup>2</sup> Behind her is a lotos-flower on a stalk. On the r. is a two-horse chariot driven to l., the charioteer, who is beardless and wears a short chiton, holding a pair of reins in

<sup>1</sup> As often on black-figured vases (cf. *Brit. Mus.* B 174; Berlin 1698; and Munich 1155).

<sup>2</sup> For similar representations of this see *Arch. Zeit.*, 1884, p. 107, and Harrison and Verrall, *Mythol. and Monum. of Athens*, p. cxxiv.

each hand, and in the r. a two-thonged whip. Facing the horses is a large dog with its tongue out, seated on its haunches, and in the field above, a bird flying downwards.

(2) On the l., **two Centaurs** to l., of Ionic type, beardless, with human fore-legs; each carries a tree over his shoulder with the root hanging down at his feet; along the tree-stems are pairs of leaves, and at the top a bunch of leaves like a flower. In the field below the first are a lotos-flower on a stalk and a rosette of seven petals within a ring; below the other, a lotos-flower, and behind him another on a hatched stalk, the centre petal being drawn like that of a palmette. This Centaur appears to hold under his l. arm a dead fawn suspended by its fore-legs from the tree. Confronting them are two women in long loose chitons, and a man in short chiton with arms raised. (3) Next on the l. are two two-horse chariots confronted, driven by youths in short chitons, with reins and whip as in (1); between them is a beardless man to l., wearing a himation. In the right-hand chariot there appears to be a second figure, now much faded; below it is a lotos-flower on a stalk.

The general scheme of colour in this frieze is as follows: The nude parts of the figures of both sexes are outlined in red, as are details of features, horses' manes, etc. In the Minotaur scene, the monster himself is in red outline, with blue mane and white chiton; Theseus' hair is blue, his chiton white. Ariadne's chiton is white with red in the folds, her himation red inside, but only outlined in red on the outside. The charioteers' dress is blue, the chariots are red, and the horses outlined in red, with white or blue washes; the dog is painted white (?) with red outlines and details in blue and red.

II. The lower frieze, round the middle of the body, is divided into three groups by the handles; at the points of attachment of the side-handles are masks of panthers at right angles to the frieze, looking towards the scene on each side, and within these handles are patterns of lotos-flowers and palmettes placed cross-wise round a central rosette, all in red with touches of blue. The panthers' masks are of a conventional type, and the colouring is like the dog's in I. (1). (1) **Dance of four women** led by **Theseus** and **Ariadne**:<sup>1</sup> All the figures move to r.; Theseus plays the lyre with a plectrum, and Ariadne holds up the clue in l. hand. Theseus is beardless, and wears long chiton with short upper garment; Ariadne has long hair falling on her shoulders, and wears a long loose chiton. The four dancers form a chain by joining alternate hands, the second holding Ariadne's r. wrist in her l. In front of Theseus is a dog seated to r.; behind him and the second and fourth dancers are lotos-flowers with double stalks. On the l. of the scene is a winged lion with open jaws, walking to r.; on its back is a sort of mane;<sup>2</sup> its body is partly hidden by a lotos-flower springing from the ground. Behind is a capital of a column (now much faded).

(2) At the back of the vase, on the l. side of the handle is a chariot to l., in

<sup>1</sup> Cf. the François vase, and for Theseus and Ariadne, E 41 in Brit. Mus.; also the chest of Kypselos (Paus. V. 19, 1).

<sup>2</sup> Cf. Duemmler in *Röm. Mitth.* III. (1888), p. 165. It is an Ionic peculiarity adopted in Etruria.



which are Theseus and Ariadne, the former holding the reins ; he wears a short red chiton, and she is wrapped in a himation with red border. In the background are three women, two to l. and one to r., wrapped in himatia which they hold out like Ariadne in I. (1) ; these garments are coloured red inside. On the l. are a conventionalised lotos-pattern and a bird flying down to r.

(3) On the r. side of the handle is a Sphinx seated to r.,<sup>1</sup> with wings recurved, the details coloured red and blue.

The scheme of colouring is in the main the same as in the upper frieze, but in the dancing scene (II. 1) a more regular arrangement is to be observed : Theseus and the second dancer have white hair and red chiton ; Ariadne and the third dancer blue hair and white chiton ; the first and fourth dancers red hair and blue chiton. In addition, Theseus' upper garment is blue, and the white chitons have red details.

Round the lower part of the body is a frieze of single maeanders as on neck, alternately red and blue, between pairs of thin blue lines ; below, broader bands of red and blue, and a thin red line. Round the foot are rays, alternately solid red and outlined in the same colour.

**H 229.** BOWL OR KYLIX. Ht.  $3\frac{1}{2}$  in. Diam.  $6\frac{1}{2}$  in. Found in the Polledrara tomb (Grotta d'Iside) at Vulci, 1840 ; acquired 1850. Micali, *Mon. Ined.*, pl. 5, 2, p. 43 ; *Journ. Hell. Stud.*, XIV. p. 219 ; Walters, *Ancient Pottery*, II. p. 298 ; Montelius, *Civilisation primitive dans l'Italie*, II. pl. 268, fig. 4. **PLATE XL**

The form is that of the Naukratite "Apollo" bowl (cf. Part I.), with swelling body on low foot, rim sloping outwards, and small horizontal handles. Dark red clay with polished surface, which has been covered with black slip, on which the designs have been painted in red, blue, and yellowish-white, as on the preceding hydria ; the paint has mostly flaked away, especially on the exterior. The subjects and method of decoration, as well as the shape, are characteristic of Ionia, where the vase was perhaps made ; but if so, the technique seems to suggest that the designs were painted in Etruria after the vase had been exported thither.

In the interior, round the rim, is a maeander pattern in white ; in the centre, a large rosette of twelve petals, alternately red, white, and blue, surrounded by rings of patterns : (1) triglyph pattern as on H 228, the vertical lines and squares in white on dark background. (2) Maeander pattern of unusual type, consisting of T-shaped ornaments projecting alternately upwards and downwards, between which runs an embattled line ; the projections are red with spots of white, the intervening line white. (3) Band of rosettes of dots, the central spot red with white centre, the surrounding ones white. The bands are separated by white lines.

On the exterior, maeander round the rim in white. Round the body, a broad frieze of animals : (A) Winged Sphinx and Cretan goat moving to r., painted white with black details, the colour much worn. In the field, a maeander

<sup>1</sup> Cf. the painted slabs from Cervetri in Brit. Mus. (*J.H.S.*, X. pp. 248, 249).

cross and a lozenge, and above, rows of enclosed chevrons in white. (B) Similar design, but nearly all obliterated; of the ground-ornaments a few chevrons and a lattice-lozenge in red are alone visible. Under each handle is a rosette of spots, the central one red, the rest white. Below, band of meander as before, and round the base, rays, alternately red and white.

## 7. ETRUSCAN PAINTED RED WARE (H 230).

**H 230.** AMPHORA. Ht. 2 ft. 8 in. From the Polledrara tomb, Vulci; acquired 1850. Micali, **PLATES XXII.-XXIII.** *Mon. Ined.* pl. 5, fig. 1, p. 43; Walters, *Ancient Pottery*, II. pl. 56, p. 300; Montelius, *Civilisation primitive dans l'Italie*, II. pl. 268, fig. 5; *J.H.S.* XIV. p. 221; Torr, *Ancient Ships*, pl. 3, fig. 12, pp. 69, 79, 98. Red *impasto Italico* ware, with unpolished surface.

Body of pear-shaped form with short neck and very small foot. Design in yellowish-white, red, and blue, the two latter pigments being now mostly worn away; figures in parti-coloured silhouette, often with spots of yellowish-white.

The design is arranged in two friezes round the body of the vase, divided by a line of white; in the upper: (1) Horse (?) to l. (?), nearly obliterated, with floral pattern in front, on which are traces of blue. (2) Panther to r., with face to front, spotted all over except legs and face. (3) Horseman to r., nude and bearded, painted red with details in white; the horse partly white, its body edged with blue (?) spots. (4) Lion to r., open-mouthed; body white, edged with rows of spots; head in outline, with mane indicated in dark (blue?) colour; long spotted tail over back. (5) Lion to r., the fore-part painted red, the hind-part white, with white spots round contours of body and along tail. (6-7) Two Sphinxes to r., painted white and red, with white spots on tails. (8) Cretan goat leaping to r., painted white; traces of blue on horns and head. (9) Ship to l., painted white with red details, with curved prow and stern; large eye on prow; steering-oar at stern; on each side of the mast, an oblong sail ornamented with vertical wavy lines (traces of blue) and chequer-pattern in red and white in panels; in the ship are three men to r., visible as far as the shoulders, apparently with hoods over their heads. (10) Man to r., with l. leg raised, wearing short close tunic (?).

Lower frieze: (1) panther as (2) in upper frieze to r.; (2) white horse to r.; (1) repeated; (2) repeated twice; (3) Lion to r., as in upper frieze, nearly obliterated; (4) Sphinx to r.; (4) and (3) repeated.

On the lip, triangles of white at intervals; on neck, pattern in white, obliterated; on handles, lattice-pattern in white. On the shoulder, interlacing "Phoenician" palmettes (cf. C 853); below, band of guilloche in white on red ground. Round the lower part of the body, double band of guilloche pattern, the upper in white on red ground, the lower in red on white ground. Below,

band of large concentric semicircles inverted, in white, and bands of white with patterns in a darker colour; round the foot, white lattice-pattern.

[Cf. for the animals those on the wall-paintings found in a tomb at Veii (Dennis, *Etruria*, I. p. 33 ff.); also Louvre D 143 ff. See also generally a vase in the Faina Collection at Orvieto (Montelius, *op. cit.* pl. 243, 5.)]

## 8. DOUBTFUL BUCCHERO FABRICS (H 231-240).

- H 231.** PART OF ANTEFIXAL ORNAMENT (?). Ht.  $7\frac{1}{2}$  in. Naples, 1889. Drab clay with dark grey slip resembling bucchero ware in appearance (the clay is partly blackened through). Part of the projection at back remains.
- Gorgoneion of archaic type, with curls over forehead and protruding tongue and teeth.
- H 232.** BOWL. Ht.  $1\frac{3}{4}$  in. Diam.  $5\frac{1}{2}$  in. From excavations at Tharros, Sardinia, 1856 (tomb 25). Grey ware, with dark grey polish in interior, except centre.
- Shallow form, with moulded rim and plain foot. Two rings scored round centre.
- H 233.** BOWL, similar. Ht.  $1\frac{3}{4}$  in. Diam.  $5\frac{1}{4}$  in. Tharros, Sardinia, 1856 (tomb 5). Dark grey ware, slightly polished; in the interior, rings engraved round the centre.
- H 234.** BOWL, similar. Ht.  $1\frac{1}{2}$  in. Diam.  $4\frac{1}{2}$  in. Tharros, 1856 (tomb 18).
- H 235.** BOWL. Ht.  $1\frac{3}{4}$  in. Diam.  $4\frac{1}{4}$  in. Tharros, 1856 (tomb 19). Black polished ware: curved outline, without rim.
- H 236.** OLPE. Ht. 4 in. From excavations at Tharros, Sardinia, 1856 (tomb 10). Grey ware, slightly polished.
- Body swelling out below, with small foot; plain rim and handle. Round the body, moulded rings.
- H 237.** JUG. Ht.  $4\frac{5}{8}$  in. Similarly acquired (tomb 1). Coarse grey ware, unpolished.
- Pear-shaped body, with moulded lip; handle of two ribs, prolonged along the rim, the lower ends twisted. Projection on shoulder (broken), pierced with small hole.
- H 238.** ASKOS. Ht. 6 in. Length  $9\frac{1}{2}$  in. Christy Coll., 1865. Light brown ware, discoloured by fire, surface worn away in places. **PLATE XL**
- Body of double convex form and circular section, rising to a point at the top; long neck with spreading mouth and broad flat ring-handle adjoining; flat base. Round the top, concentric circles incised, from which radiate triple loop-shaped markings as far as the middle of the body.
- H 239.** ASKOS. Old Cat., No. 13. Ht.  $4\frac{3}{8}$  in. Length  $5\frac{1}{4}$  in. Drab ware, unpolished. **PLATE XL**
- Body in rude imitation of bird-form, with mouth in place of head; handle at back; flat base.

[A similar vase in the museum at Orvieto.]

H 240. OINOCHOE. Ht. 5½ in. Hamilton Coll.

The technique appears to be *buccherò*, and the surface within the handles still retains here and there the lustrous black slip, but the whole vase seems to have suffered from fire, which has burnt the clay to brick-red and split away parts of the modelling. The form is unusual, being that of a trefoil oinochoe with elongated neck and three handles; two of these are double, and two have a twisting snake modelled in relief along the exterior surface, the head lying on the lip of the vase. The only other decoration consists of two slightly-raised bands round the neck.

## 9. PAINTED IMITATIONS OF EARLY GREEK VASES (STYLE OF CIVITA VECCHIA?). H 241-244.

H 241. AMPHORA. Ht. 27 in. From Civita Vecchia. Blayds Sale, 1849. Montelius, *Civilisation Primitive dans l'Italie*, II. pl. 380, 4.

PLATES  
XXIII.-  
XXIV.

Reddish clay with metallic particles; light slip. Design in black silhouette, with purple and white for details; there is a curious difference in technique between the upper and lower friezes. In 1-3 the field is filled with rosettes of dots, but all the lower friezes have the field free; in 1-4 all the eyes (except those of the deer) and the markings of the lion's mask are indicated in white, but in all the lower friezes these are engraved. Drawing very rude, apparently the work of an unskilful imitator. The form is roughly that of the ordinary Dipylon amphora, with thick solid lip projecting horizontally, and conical hollow foot; at the base of the neck is a small raised moulding.

The design consists of seven friezes of nearly equal width, separated by broad bands of black, on each of which is a band of purple; of these friezes (1) and (3) are interrupted, but not divided, by the upper and lower insertions of the handles respectively; the two upper friezes are round the neck, the rest round the body. The obverse is shown in Fig. 385, the reverse in Plate XXIII., and the whole design in Plate XXIV.

(1) A series of eight geese (?), all moving in single file to r., except the left-hand bird on each side, which stands to l. The bodies of the geese are in outline with inner markings apparently intended to distinguish the upper and lower wing feathers.

(2) This frieze falls into three groups: First, a **pair of warriors** in combat towards whom a third comes from the l. The warriors are armed with shields (drawn in outline, with a device like a Catherine wheel) which covers the upper part of the body; each brandishes a spear, and holds forward in l. hand an axe-like object, terminating at the upper extremity in a ring, perhaps a *πελεκύς*. Next on r. is a group of which the meaning is not obvious: side by side are two patches of purple (laid on black) roughly in the form of a half-ellipse; on each is painted in white a human figure, apparently nude, holding up both hands, one



hand holding a wreath ; the figures are confronted. Probably the white pigment is intended to designate them as women, and the form of the purple patches seems to suggest that they represent tumuli ; on the other hand it is possible that the artist has attempted to imitate an early Corinthian or other vase-painting in which it is usual for the women to hold forward the edge of their himation in such a way as to form a background to the head and front of the body.<sup>1</sup> The use of white pigment and the gesture of the hands would be thus explained, though the nudity of the figures is not accounted for satisfactorily. The eye is indicated by a white dot in a reserved space against the purple ; the hair, as is that of the warriors described above, by a series of parallel curved strokes dependent from the head. Between the two figures is a series of wavy markings, and on the l. a circle with dotted centre ; these may be due to a similar misunderstanding of objects in the field of the original model. Next on the r. is a group of a bull and a lion to r. ; the lion has sprung on the bull's back and fastens its teeth in the bull's neck ; by an error of drawing all four legs of the lion are shown on the near side. The lion's feet and the details of the mask are indicated in white, the body being left black ; the body of the bull is purple, the eye indicated, as throughout, by a white outline.

(3) Frieze of animals: On one side two pairs of deer confronted, and a bull to l., on the other, a pair of antlered deer confronted ; on r., a pair of boars confronted. Beneath each handle is a quadruped (boar or deer) of diminutive size. In each of the foregoing friezes (1-3) the background is filled with dotted rosettes ; these are omitted in the friezes which follow.

(4) **Six warriors** on horseback moving to r., confronted by three warriors on foot, and followed by five on foot, brandishing spears and armed exactly as those in (2). The groups are divided by a **Centaur** to r., who carries a pine tree over r. shoulder, and a deer in l. by one of its hind legs. The horsemen have shields like the others, and a spear passes horizontally beside the waist, as if couched, but both hands are occupied with the reins. The horse's manes are indicated in the same method as the hair of the men ; their bodies are much elongated.

(5) Frieze of animals : Two pairs of antlered deer confronted, separated by



Fig. 385 = H 241 obv.

<sup>1</sup> Cf. the figure of the Ariadne on the Polledrara hydria, H 228.

a fawn to l. ; the pair on r. are grazing. Next on r., a pair of antlered deer confronted between two pairs of fawns confronted ; an antlered deer and a fawn to r.

(6) Similar : A pair of panthers confronted, with faces turned to front ; pair of fawns, and pair of antlered deer, both confronted ; three smaller quadrupeds to l., a pair of goats confronted, and an antlered deer to l.

(7) Four antlered deer and four fawns, all to l.

Round the lower part of the body is a band of rays ; immediately below the moulding on the shoulder a similar smaller band pointing downwards. Round the vertical edge of the lip, a band of oblique stripes, purple on black. The handles and foot are black.

[Amphorae of very similar form and style have been found in the necropolis of Narce, Falerii ; cf. *Monum. Antichi*, IV. pt. 1, p. 537. In tomb 67 of the Monte le Croce, there described, two specimens of almost exactly the size of the above were recovered, one of which is figured, *ibid.*, p. 275, fig. 132. In the same tomb were found a column-handled krater of Corinthian (?) fabric, numerous vases of bucchero, and a small amphora of white faience.]

**H 242.** OINOCHOE. Ht. 14 in. 1849. Montelius, *Civilisation primitive dans l'Italie*, II., **PLATE XXV.** pl. 381, no. 4. Lip repaired.

Form as the Dipylon and Phaleron oinochoae ; ovoid body on low broad foot ; thick cylindrical neck with trefoil mouth ; flat thin handle. Deep red paint with opaque white accessories on light buff ground. Mouth painted red inside and out ; on each side of the exterior appears to be an eye in white. On the handle, bands of parallel lines, alternately horizontal and vertical. Round the neck, a frieze of figures with band of dotted lozenges above and zigzag line below, each between pairs of parallel lines. On the shoulder, another frieze, below which are a band of tooth-pattern (cf. H 259, 262) and one of zigzags, alternating with bands of three parallel lines.

1. On the neck, five dancing figures, the scene being closed at each end by a vertical line widening out at the top (unless this is an object held by the adjacent figure). (1) Man to r. with arms raised ; he advances on l. foot, the r. being raised and drawn back ; face and upper part of body in outline, the latter filled in with lattice-pattern ; on each leg, two white spots. (2) Woman to front with face turned to r. and feet to l., holding up a rod (?) in r. hand, and a wreath in l. ; the body is in outline, with indications of breasts, the lower part clad in a long skirt with broad border of white spots, and pattern of panels in front. (3) Man as (1). (4) Woman as (2) but with face to l. (5) Man as (1) but to l. In the field, various ornaments : lattice triangles and lozenges, hatched triangles, etc. ; below the r. arm of the second figure is apparently a large bird to l., with long beak, very badly drawn.

2. On shoulder, frieze of animals : Two quadrupeds confronted, the bodies much elongated, in silhouette with white spots, manes in outline ; between them two birds back to back, the bodies in outline, with long necks and crests, their feathers rudely indicated. In the field under the quadruped on l. are four solid triangles bordered by fine lines, crosses, lattice-lozenges, and other orna-

ments; underneath the one on r. are two trees (?), a lattice-triangle, lattice-lozenge, and cross; under the handle, two hatched triangles.

3. Round the lower part of the body is a chain of large loops ornamented with white spots, each containing a bird to r., like those on the shoulder; in the field above, hatched triangles; below, solid triangles. Round the base, parallel rings and rays; round the foot, two rings.

**H 243.** OINOCHOE. Ht. 12 in. Blacas Coll., 1867. Montelius, *Civilisation primitive dans l'Italie*, II. pl. 382, fig. 6.

Light reddish-brown clay; design in purple laid direct on the clay, for the most part in silhouette, with details of white dots; black is used only for some rough patterns on the lip, handle, and foot. Drawing very rude. Body nearly globular, on low foot; wide neck with trefoil mouth.

A broad band on the upper part of the body is occupied with a frieze of ten warriors moving to l.; each apparently has a crested (?) helmet and shield drawn in outline, divided by two cross-lines in fine dotted sections; the arms are not shown. In the field between each pair of figures are two rudely-drawn ornaments, a rectilinear figure of eight and a cross, separated by one or two dots. On the shoulder is a band of panels, each containing a dotted rosette, separated by zigzag bands; round the neck is a roughly drawn net-pattern. Below the main frieze is a band of vertical lines alternating with elongated chevrons, and on the lip (where the eye is usually drawn) and handle are bands of arrow-head patterns pointing downwards. The friezes are separated by purple lines dotted with white.

[A similar vase is described in *Forman Sale Cat.*, No. 277.]

**H 244.** PINAX on stem. Diam. 10 in. Campanari, 1839. Stem now wanting.

**PLATE XV**

The clay and modelling appear to be the same as that of the early Italian "red ware" (cf. H 100 ff., 179 ff.), but the design is a rough imitation of the type of decoration found on the pinakes from Rhodes and Naukratis. The figures are painted in silhouette in a colour which has doubtless been black, but which in firing has turned a dull deep red; on this details are laid in white and purple with occasional lines roughly incised.

1. Round the rim, **hare-hunt**: The space is divided equally in four by four sets of tongue-pattern (the alternate tongues black and purple); in the spaces are three hounds and a hare; the hare (of which only the hind-quarters are preserved) runs to l., followed by two of the dogs; the third dog (on the l.) runs towards it.

2. In the centre, within a thin black circle, a mule striding to l., on a ground-line indicated by a thick black line; its tail is arched over its back, and on it is seated a large bird to l., with head raised; a second bird flies to l., towards the mule's hind-quarters. In the exergue is a hound running to l. towards a tree with short branches each side; on the r., a bird sitting to l. on a tendril.

3. Round the preceding is a broad frieze consisting of two scenes: (1) A bull with face turned to front, galloping to l., pursued by a lion; the lion is in



turn pursued by three nude youths, each of whom extends r. hand towards it, and brandishes a crooked stick (*λαγώβολον*) in the l.; the bodies of the two last are partly broken away. (2) Two hounds running to r., as if to attack a deer with branching antlers, which stands with head down, awaiting them; its body is covered with large white spots. Behind the deer is a mule moving to l., but one of its fore-legs and one hind-leg are omitted.

## 10. CINERARY URNS MODELLED IN HUMAN FORM (H 245-247).

**H 245.** CINERARY URN, with cover in form of human head, in chair. Ht. 18 in., with chair, 23 in. From Chiusi. Braun Coll., 1853. *Bull. dell' Inst.* 1843, p. 67; *B.M. Guide to Gk. and Rom. Life*, p. 229, fig. 238. Vase and chair of unpolished reddish-brown ware; surface in bad condition. Head of red ware, of better quality and in good condition. Date about 600 B.C.

Jar of ovoid form with thin flat handles projecting horizontally, in imitation of rudimentary arms. The head is male, of archaic type, with very low forehead; the hair is indicated on the back by rough incisions in the soft clay. The face is pierced all over with small holes. The chair is of the usual Etruscan type, with heavy circular base, the upper part projecting over all round.

[Cf. Montelius, *Civilisation primitive dans l'Italie*, II, pl. 220; and see for this type of cinerary urn and its development, Milani in *Mus. Ital. di Ant. Class.* I, p. 298 ff., pl. 9; Walters, *Ancient Pottery*, II, p. 304; Dennis, *Etruria*,<sup>2</sup> II, p. 308; Martha, *L'Art Étrusque*, p. 332 ff.]

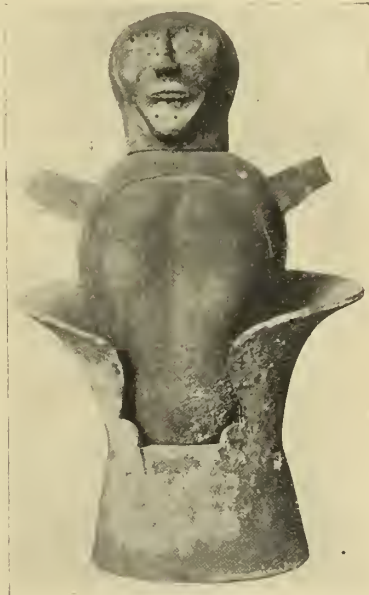


Fig. 386 = H 245.

**H 246.** CINERARY URN, with cover in form of male head. Ht. 18½ in. From Chiusi. Castellani, 1873. *Cat. of Terracottas*, D 215. Nose restored. Red clay, unpolished. A development in type from the preceding; date about 500 B.C.

Egg-shaped body, on which small arms are modelled in the round; the cover is in the form of a male head, fitting on below the neck. The hair is arranged in parallel wavy tresses over the forehead and in short formal curls on the neck; incised wavy lines denote the outlines of the whiskers, moustache, and beard; the pupils of the eyes are formed by shallow depressions, and the chin is pointed. The eyes are placed too high up.

[Now placed in a model of a chair on which the bronze plates described in *Cat. of Bronzes*, No. 600, as a shield, have been fixed; cf. references given under H 245, and *Bourguignon Sale Cat.* p. 61, No. 279.]



Fig. 387 = H 246.



- H 247. MALE HEAD, from cinerary urn, as the last. Ht.  $9\frac{1}{4}$  in. From Chiusi. Castellani, 1873. *Cat. of Terracottas*, D 216. Red ware; cut off straight below neck, and hollowed out.

The head, which may be iconic, is beardless, the hair combed down smoothly from the crown over the forehead and ending in a row of separate formal curls; the pupils of the eyes are indicated by shallow depressions, the eyebrows and eyelashes by incisions; the nose is straight and sharply-pointed.

## II. EARLY APULIAN FABRICS (H 248-265).

This series of early painted vases from Southern Italy is a product of the indigenous inhabitants of Apulia, and dates from about 700-500 B.C. With the exception of H 248, which comes from the district of the Peucetii, of which Bari is the chief centre, all are from the region of Daunia, Canusium being the headquarters of the industry. Their characteristics are fully discussed by M. Mayer in the *Römische Mittheilungen*, XIV. p. 13 ff., XIX. pp. 188 ff., 276 ff., XXIII. p. 167 ff. The similarity in technique and decoration to the early Graeco-Phoenician pottery of Cyprus is remarkable, but may only be accidental.

- H 248. KRATER or STAMNOS. Ht.  $9\frac{1}{2}$  in. Hamilton Coll. Old Cat., No. 381.

Peucetian fabric (cf. *Röm. Mitth.* XIV. p. 20 ff., pl. 2). Body swelling out in middle, with shoulder set at an angle; wide overhanging lip. Flat handles in form of an arch with two vertical projections (one point of each handle broken off). Drab clay and slip; dull black paint.

Round inside of lip, rays, with rings round rim; on handles, broad black stripes and cross-bars. On shoulder each side, double row of plain and hatched lozenges forming a chequer-pattern, with bands above and below; under each handle, rectangular panel with borders of dots and parallel lines, and diagonals of similar lines intersecting. Round the lower part of the body are four equidistant panels divided by oblong panels of comb-pattern<sup>1</sup>: (1) in front, rectangular panel with solid and dotted lozenges forming a large diamond of chequer-pattern, with border of parallel lines; in the angles, pairs of triangles divided by pairs of lines; at each end of the panel, parallel vertical lines. (2) At back, similar panel, but with single triangles in the corners. (3) and (4) under each handle, a large maeander-cross formed of pairs of fine lines bordered by thicker lines.<sup>2</sup> Below, band of concentric semicircles between sets of narrow rings; foot painted black except for a band of semicircles as above but inverted.



Fig. 388 = H 248.

[Cf. generally the early Graeco-Phoenician Cypriote vases, especially the amphorae C 752 ff.]

<sup>1</sup> Cf. *Röm. Mitth.*, XIV. p. 22, pl. 2, figs. 1-3, 5.

<sup>2</sup> Cf. *op. cit.*, XIX. p. 197, Beilage i., No. 1, and XIV. p. 24, fig. 1.

H 249. JAR. Ht.  $7\frac{3}{8}$  in. Old Cat., No. 312. Hamilton Coll. D'Hancarville, i. pl. 46.

PLATE  
XXVII.

Daunian fabric. Body nearly in the form of an oblate spheroid, with flat wide mouth but no neck; from the edge of the mouth rises a high flat broad handle, ending below on middle of body; no foot, but flattened base. Drab clay and slip; dull black paint. Lip damaged.

On handle in front, an elaborate pattern of parallel lines forming panels, with central lozenge formed of four smaller dotted lozenges in a frame (Fig. 389); at the back, plain panels with double frames; on the top, a knob (broken), and at the base in front, two pellets. Round the rim of the vase, a pattern of lines forming an octagon, from the angles of which radiate short lines to the edge. On the body, bands of ornaments: (1) On shoulder, between two broad bands, three panels divided by broad black bars; in the middle one, concentric lozenges between groups of chevrons and vertical lines; in the two outer, five vertical lines. Below are three rings, and then the pattern as on shoulder, without the upper broad band; below again, broad band and



Fig. 389 = H 249  
(part).

three rings. Round the lower part, three



patterns<sup>1</sup>



overlapping; underneath the foot, two intersecting lines in circle. Under the handle is a double triangle of broad lines, with zigzag below.

[Cf. *Röm. Mitth.* XXIII., p. 185, fig. 4, pl. 8, fig. 1, and Beilage ii., 1-2; also *Mon. Antichi*, VI. p. 382, fig. 27.]

250. JAR as last. Ht.  $5\frac{1}{4}$  in. From Nola. Bequeathed by Sir W. Temple, 1856.

PLATE  
XXVII.

Form as the preceding, but body more purely spherical; handle the same width throughout, with no knob or pellets, but an oblong slit down the front. Drab clay and slip; dull black paint.

On front of handle, pairs of parallel bands, with lattice squares between at intervals; at back, vertical border-lines, with cross-bars in threes, and round the base, a large circle on body of vase. Edge of lip painted black. On the body, three bands of ornament, divided by narrow bands: (1) Continuous band with wide borders; in the middle of the front, key-pattern (as in (3) below, but continuous) between pairs of lines; beyond, each side, dotted circle between two broad bars; on each side of handle, bit of key-pattern, as before but placed sideways, between vertical bars. (2) Band not continuous; in middle, key-pattern  with solid square and circle each side; beyond, each side, two bits of similar key-pattern. (3) Band not continuous; bit of key-pattern  as in (1) between two solid squares, repeated three times, with dotted circles between. Below, band of five groups of concentric circles, continuous; round foot, two rings.

<sup>1</sup> Cf. *Röm. Mitth.*, XXIII. p. 206, and Beilage i. 4, iv. 4, vi. 6. Mayer thinks it is a rude attempt at a ship.

H 251. ONE-HANDLED BOWL. Ht.  $4\frac{3}{8}$  in. Diam.  $4\frac{7}{8}$  in. From Nola. Blacas Coll., 1867. PLATE XXVI

Type as *Röm. Mitth.*, XXIII., p. 212, § 13, B; body wide and deep, slightly swelling out in the middle, with narrow rim sloping outwards and with sharp interior edge; base simply flattened. Broad flat double handle, sharply looped, with a semicircular projection each side on rim of vase; at the top a long narrow slit is cut down the middle, and a small rectangular hole at the base in front. Buff clay and slip; dull black paint. Rim chipped; handle repaired.



Fig. 390a = H 251 (part).





The handle in front (see Fig. 390a) is divided by broad lines into nine panels, two of which are occupied by the pieces cut out; in the central panel, and in those at the four corners, are bits of key-pattern of various types; the two side panels are left plain. On the semicircular projections are concentric circles; at the back are pairs of vertical lines with three cross-bars at intervals. Round the upper part of the bowl are two broad bands; round the middle two bands of pattern, not continuous. In the upper of these, in the middle, is a chain of eight lozenges enclosing bits of maeander ; on either side, two triangles (the one on r. inverted) enclosing smaller triangles ; at each end, two lozenges as before. In the lower band, which is bordered by broad lines, are panels with broad vertical borders at intervals; two in the middle and one on the extreme r. enclose small crosses to the arms of which are attached patterns like mill-sails ; in the one on the l. is a pattern of dotted lozenges . Below are two continuous broad bands united at intervals by cross-bars, between which in front and under the handle are bands of key-pattern bordered by parallel lines (Fig. 390b); alternating with them are concentric circles. Ring round foot underneath.




Fig. 390b = H 251 (part).

[Cf. *Röm. Mitth.*, XXIII., Beilage vi. 7; Mayer assigns this type to the district of Arpi north of the Aufidus.]

H 252. ONE-HANDLED BOWL. Ht.  $4\frac{1}{8}$  in. Diam.  $4\frac{7}{8}$  in. Presented by J. Henderson, Esq., 1870. *Trans. 3rd Internat. Congress for Hist. of Religions*, II. (Oxford, 1908), p. 188, fig. 6. PLATE XXVII

Type as *Röm. Mitth.*, XXIII., Beilage vii. 4, p. 216; flat shallow form with vertical rim; handle as the preceding, but ending above in two sharply-pointed horns, and pierced at the base with a hole, on either side a raised knob. Buff clay and slip; dark purple paint.

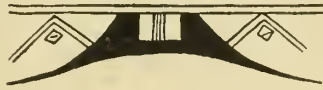
Handle painted purple in front, with a central pattern of dotted lozenges

forming a diaper pattern ; on the back, panels bordered by pairs of lines.

Round the rim inside, three rings; on the outside, two; on the base, pairs of



intersecting lines. Round the exterior of the bowl patterns of irregular patches of paint and parallel lines



(cf. H 248), with a panel of

lozenges as on handle in the middle.



- H 253. BOWL as last. Ht. 5 in. Diam. 5 in. Presented by J. Henderson, Esq., 1870. *Trans. 3rd Internat. Congress for Hist. of Religions*, II. p. 188, fig. 8.

PLATE  
XXVII.

Buff clay and slip; dull black and purple paint. One horn of handle restored. On handle between the horns a vertical projection ending in two discs, perhaps intended for a rude human head<sup>1</sup>; at the base, a pellet each side. The general form of the handle, with the horns and the two pellets (for eyes?) seems to suggest a bull's head seen from the front, if the head-like projection is disregarded.

The horns are painted black, and on the projection are black bands; on the discs and the pellets are concentric circles. On the front of the handle is a band of lozenges forming a diaper pattern, and below are pairs of chevrons between bands; at the back, a pattern of parallel lines forming two panels. In the interior of the bowl is a rude representation of two birds (?), composed of linear patterns (Fig. 391).<sup>2</sup> On the rim are black and purple bands, and the same round the exterior; round the lower part is a band terminated at each end by two thick stripes of black paint, between which is a linear pattern twice repeated, as follows



Below is a ring all round, and underneath

the foot a wheel-pattern of four intersecting lines within a circle.

[Cf. generally Masner, *Wiener Vasensamml.*, No. 38, p. 4, pl. 1, which is almost a duplicate.]



Fig. 391 =  
H 253 (part).

- H 254. BOWL, similar. Ht.  $5\frac{5}{8}$  in. Diam.  $5\frac{3}{4}$  in. From Nola. Bequeathed by Sir W. Temple, 1856. *Trans. 3rd Internat. Congress for Hist. of Religions*, II. p. 188, fig. 7.

PLATE  
XXVII.

Light buff clay and dark brown paint. Handle as last, with hole pierced between the two pellets; at the back, pattern as on last. In the centre of the bowl is a group of four dots. Bands on rim and round the exterior, with rows of comb-pattern at intervals below. Underneath foot, pattern as on last.

- H 255. ONE-HANDLED BOWL. Ht.  $4\frac{7}{8}$  in. Diam.  $5\frac{1}{2}$  in. From Nola. Bequeathed by Sir W. Temple, 1856.

For the form, cf. *Röm. Mitth.*, XXIII, Beilage iv. 7; for the decoration, *ibid.*, Beilage iv. 3, p. 186. Deep body, swelling out below, with vertical rim sloping outwards, and flat broad looped handle. Drab-coloured slip; dull brown-black paint. Broad



Fig. 392 = H 255 (part).

PLATE  
XXVII.

<sup>1</sup> Cf. Mayer in *Röm. Mitth.*, XXIII. p. 216.

<sup>2</sup> See *op. cit.*, p. 219.



bands on handle and round inner edge of lip. Round the exterior above, broad black band; below, pattern of rectangular patches of black alternating with bands of five parallel vertical lines; on the front, below the upper band, a row of dots in lozenge form ••• between two solid squares. Underneath the foot, within a circle, is a square with concave sides, bisected by two straight lines forming diameters to the circle (see Fig. 392).

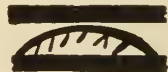
**H 256.** BOWL, similar. Ht.  $4\frac{5}{8}$  in. Diam.  $6\frac{1}{4}$  in.

Type as last, but much shallower (cf. *Röm. Mitth.*, XXIII., Beilage vii. No. 5); rim set at a sharper angle and handle more sharply looped. Reddish-buff clay and slip; dull black and red paint.

On handle broad bands of black and red, and red band round inside of lip. Round the body, patterns as on last, of broad stripes and squares of black and red; on the front a red rectangle with black centre; on each side a red tree and fine vertical black lines. Underneath the foot, pattern as last, but roughly painted, within broad bands of red and black.

**H 257.** BOWL. Ht.  $3\frac{1}{8}$  in. Diam. 5 in. Acquired, 1839.

The bowl has a stem with plain moulded foot, and slightly overhanging rim, but no handle. Light red clay with light buff slip; dull purple-brown paint. Round the exterior, between two broad bands, a row of seven curved lines to which are attached short lines projecting obliquely



**H 258.** BOWL. Ht.  $3\frac{3}{8}$  in. Diam. 8 in. Acquired, 1884.

Straight sides curving outwards at top, and flat bottom; two handles set low down and sloping upwards nearly vertically, in form of arch with two projections on top. Light red clay and slip; black and dark red paint. Rim and one handle restored.

In the centre, a vertical projection in the form of a fir-cone,<sup>1</sup> painted red; round the base a broad red band between two black, with outer ring of short strokes.



Fig. 393 = H 258 (part).

On the handles, comb patterns, and under them, red trees in black frames. Round the inside of the rim, pattern of concave objects (Fig. 393) in four pairs, each pair black on l. and red on r.; in the curved spaces two birds confronted, with a tree between, the colours alternating; over the black panel they are red, and *vice versa*. In the rectangular spaces are similar birds back to back, similarly coloured to contrast with the panel they adjoin. Round the exterior of the bowl are panels with broad black frames, three on each side;

<sup>1</sup> Cf. a vase at Bonn (*Röm. Mitth.*, XXIII. p. 217, No. 30).

in the middle one is a broad red lozenge ; in the outer, red panels like those in the interior with similar birds and tree in black.

[Cf. for the patterns on the inside of the rim, *Röm. Mitth.*, XXIII, p. 206, Beilage iv. 4 (Berlin Cat. No. 3910) ; for the shape the nearest parallel is *op. cit.*, Beilage vi. 4.]

H 259. CUP. Ht.  $4\frac{1}{2}$  in. Acquired 1884.

Form and style as *Röm. Mitth.*, XXIII., Beilage v. Nos. 7-9, p. 207 ; cylindrical body tapering somewhat at foot, which is low and flat, and widening out at top ; double handle of two loops, one above the other, of band form, with a flat rectangular thumb-piece on the top. Drab-coloured slip ; black and purple-red paint.



Fig. 394a = H 259 (part).

On the handle, vertical bands, red between two black ; on the thumb-piece, a red panel with a border of tooth-pattern in black ; in the centre of the panel an oblong band of similar tooth-pattern (see Fig. 394a). Rim painted red ; below, red band between two of tooth-pattern as before ; below, four ornaments (Fig. 394b) alternately red and black, with markings above, alternately black and red ; on l. next handle, two black stripes ; on r. a ladder-pattern in red and two black stripes. Below, two broad black bands, continuous, with cross-bars at intervals, a broad red band, and band of tooth pattern as before ; foot painted red.

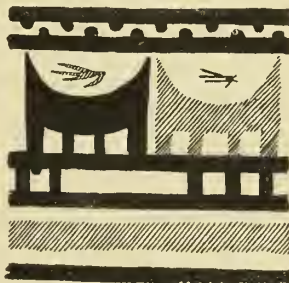


Fig. 394b = H 259 (part).

PLATE  
XXVIII.

I 260. ASKOS. Ht.  $3\frac{1}{4}$  in. Length, 6 in. Old Cat., No. 322. Hamilton Coll. D'Hancarville, II. pl. 87.

Form as *Röm. Mitth.*, XXIII., pl. 8, no. 7 ; body in form of flattened spheroid ; at one side a cylindrical spout with flat overhanging mouth ; at the other in the middle of the body, a narrow tubular spout. Handle arched over the middle of the body, at right angles to its axis, with a projecting knob each side. Drab slip ; dull dark brown and purple-red paint.

On the mouth, rings of black and red, and the same round the spout ; bands of black and red along handle. On the neck, above and below, broad bands ; between them in front, an elaborate linear pattern, flanked each side by rows of vertical lines and stripes ; below the lower band, a pattern of lines (see Fig. 395). On the top of the body, round the handle, two curved black bands enclosing an oval space, within which (under the handle) are cross-bars, broad and fine ; beyond, on the side towards the spout, and again towards the mouth, are patterns of red and black bars, oblique and straight. The whole is enclosed within a broad black circle, beyond which is a narrower circle on the outer edge of which are toothed linear patterns as on the neck. The whole of the lower part is left plain.



Fig. 395 = H 260 part.

PLATE  
XXVIII.

H 261. ASKOS. Ht.  $3\frac{1}{4}$  in. Length,  $5\frac{1}{4}$  in. From Bari. Bequeathed by Sir W. Temple, 1856. PLATE XXV

Form nearly as the preceding; cf. *Röm. Mitth.*, XXIII., Beilage vii. 6. Ovoid body with flat handle arched over top; at one end, neck with flat lip as the preceding; at the other, a flat vertical square projection like the tail of a bird, but surmounted by a rude bird's head, with beak turned towards the vase; on either side of the head is a large pellet, indicating the eyes (?). Buff slip; black and red paint. On the handle, two lines along edge with three cross-bars at intervals; on the mouth, a circle within a tangential square of curved lines with pairs of parallel curved lines each side (Fig. 396a; cf. *op. cit.* p. 169, Beilage i. 6). The bird's head is painted black, the pellets red. On the "tail" each side, on a background of black, is a "reserved" oblong panel in which is a pattern of chequers, alternately black lattice squares



Fig. 396a = H 261 'part'.





Fig. 396b = H 261 (part).



Fig. 396c = H 261 'part'.

and plain red, within a border of red ; below, bands of red and

black. On the neck, above and below, black and red bands; in front a diaper pattern of lozenges, plain red, lattice, and dotted (Fig. 396b); beyond, vertical stripes of black and red all round. On each side of the body, a panel with band of lozenge-chequers (black lattice and plain red) enclosed within red and black lines (Fig. 396c); one panel is partly worn away. Below, black and red bands. Round the lower part of the body, a linear pattern of parallel lines with dotted circle below , alternating with rows of dotted circles;

underneath,  as on H 255,<sup>1</sup> within concentric circles, black and red.

H 262. BOWL OF CONICAL FORM. Ht.  $4\frac{3}{4}$  in. Length,  $5\frac{1}{2}$  in. Castellani, 1873.

Type as *Röm. Mitth.*, XXIII., pl. 9, p. 194 ff. Squat body, swelling out below and contracting towards the top, which has no rim; on one side a wide shallow spout projects, the opening being formed by three holes pierced in the side of the vase. Flat handle with vertical attachment in front, ending above in two sharp points (one restored), between which is a disc with hole pierced in centre; two more holes pierced below. Drab clay and slip; dull black paint.

On the side opposite the spout is a female figure modelled in the round in rude style, the arms and legs not indicated; the hair falls in long thick black curls, confined with a thick fillet; she wears large disc-shaped earrings, two

<sup>1</sup> Cf. *Röm. Mitth.*, XXIII., Beilage ii. No. 3.



chains round neck, and long chiton with upper garment, both ornamented with bands and spots of black. On the front of the body are three large pellets on an oblong panel<sup>1</sup>; the folds of the chiton are indicated by parallel incisions. On the front part of the handle is a panel with two concentric lozenges; round the points are bands of black; at the back, two panels of lines. Round the top of the bowl is a band of tooth-pattern as H 259, and above the spout, two bands; inside the spout are two oval patches of paint. On the front of the bowl is a panel with border of tooth-pattern each side, in which are a wavy line, a band of tooth-pattern, and four patterns of cross-lines; below, a continuous band of tooth-pattern; underneath, a broad ring enclosing two intersecting lines in a circle.

[For the figure compare throughout *Röm. Mitth.*, XXIII., p. 200, pl. 9, and Beilage i. 4.]

- 1 263. BOWL OF CONICAL FORM. Ht.  $4\frac{3}{8}$  in. Length  $5\frac{1}{2}$  in. Castellani, 1873. *Trans. 3rd Internat. Congress for Hist. of Religions*, II. (Oxford, 1908), p. 188, fig. 9. PLATE XXVIII.

Type as the preceding, but better execution; the handle-piece has three spikes (one restored) and is pierced with three holes. Drab slip; black and dark red paint.

On the side opposite the spout is a human figure modelled in the round; the hair falls in a *queue* down the back, and the eyes and mouth are incised and painted black. In the ears are red disc-shaped earrings from the centre of which a curved bar hangs down on the shoulder, where it ends in a small disc; round the neck are two chains marked with red. The figure wears a long chiton, and is wrapped in a mantle bordered with black and red stripes; down the front of the body is a row of raised discs as last, and four larger discs are attached round the edge of the mantle at the back; the chiton has borders of black and red lines and other markings, and the folds are carefully but conventionally indicated by deep parallel incisions. On both mantle and chiton are painted crosses, chevrons, and other patterns in black and red, and on the discs in front are red stars.

On the handle-piece are bands and vertical stripes of black and red, and down the handle similar stripes; the spout is painted red inside. On the bowl, opposite the handle, is a panel with three bands of pattern: (1) four panels, two containing lozenges; (2) six small birds back to back, alternately red and black, with a band of red above; (3) four patterns as H 259, alternately black and red. Above the spout is a panel containing (1) two panels, with a lozenge in one, (2) a band of red, (3) four oblique lines; between the spout and handle, a panel with vertical stripe of red. Below, two rings of black joined by cross-bars; underneath, pairs of intersecting lines in a circle, within a broad red band.

- 1 264. BOWL OF CONICAL FORM. Ht. 4 in. From Apulia. Castellani, 1873. PLATE XXVII.  
Type as *Röm. Mitth.*, XXIII., Beilage iv. 1-3, p. 194 ff. Squat body, swelling out below, with plain vertical rim; on one side a wide shallow spout projects, the opening being formed by seven holes pierced in the side of the vase.

<sup>1</sup> Cf. *Röm. Mitth.*, XXIII. p. 202.



Flat broad looped handle, at right angles to spout ; on the side opposite the latter the head of an animal (broken) projects vertically ; it has a pellet each side for the eyes, and round the neck a moulded ring (cf. *op cit.* p. 195). Reddish clay with buff slip ; dull black and dark red paint.

On the handle are vertical bands (red between two black) with two cross-bars of black at the upper end ; the inside of the spout is red ; the animal's head black with red neck. Round the upper part of the body are black and red bands ; below, in front, a panel with red and black bands enclosing a triangular design in black. On the under side of the spout are red triangles enclosed by black ones, with a vertical, zigzag line between ; on each side of the handle, vertical stripes of black and red ; on the base two intersecting lines in a circle, all black.

- H 265.** ASKOS. Ht.  $4\frac{1}{2}$  in. Length  $5\frac{1}{4}$  in. From Nola. Bequeathed by Sir W. Temple, 1856. **PLATE X27**  
Patterns on one side much worn away.

Daunian, or possibly Messapian, fabric. Body roughly imitating the form of a bird, with mouth in place of the head, the tail (broken) forming a spout. On the back a small arched handle of three ribs. Reddish clay with buff slip ; dull black and purple-red paint.

Top painted purple ; ribs of handle, purple between two black ; round the mouth, black and purple rings, and black rays inside. Round the body, bands of ornament : (1) bits of key-pattern as H 250 (band 3) at intervals, between black rings ; (2) between black and purple rings, a band of groups of vertical lines, four narrow between two thick in each ; (3) band of maeander composed of lattice-pattern in purple, with plain black squares in the spaces ; (4) the pattern in (2) repeated twice, with black and purple rings between and below. Underneath the foot a circle with two diameters intersecting at right angles, surrounded by eight radiating lines at equal distances.

## ADDENDUM.

- H 266.** BOWL. Ht.  $3\frac{1}{8}$  in. Diam.  $7\frac{1}{4}$  in.

Bucchero ware of best period, as H 129-175. Shallow form, nearly hemispherical, with low foot, concave in outline. Highly polished surface. In the centre, moulded ring, round which is incised a ring of small circles.

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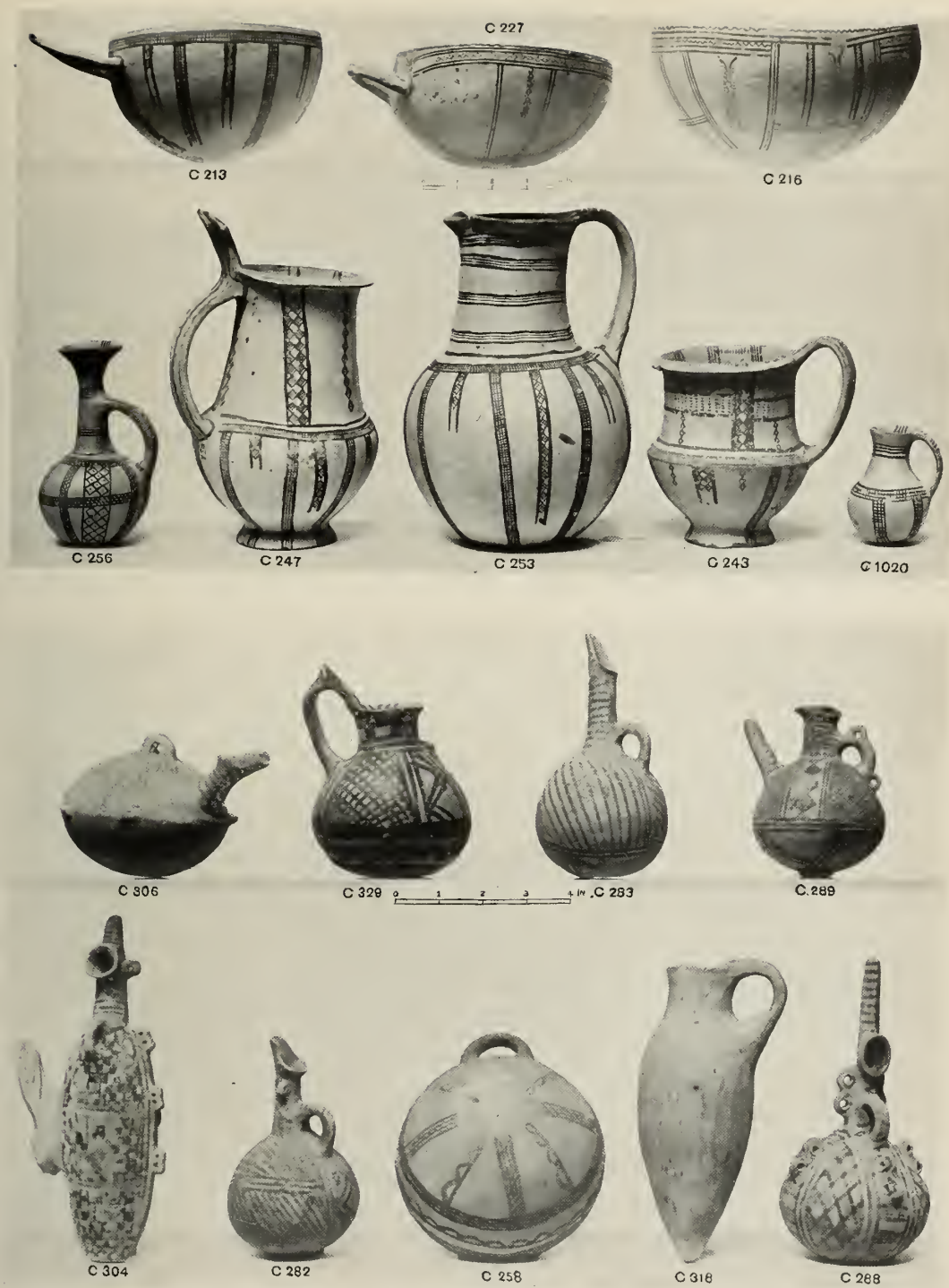
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CYPRIOTE BRONZE-AGE POTTERY: EARLY INCISED AND "BASE-RING" WARES.





CYPRIOTE BRONZE-AGE POTTERY: "WHITE SLIP" AND "WHITE PAINTED" WARES.







MYCENAEAN POTTERY FROM CYPRUS.





C 696

C 802

C 804

C 751

C 803

C 706



C 331

C 700

C 734

C 735

C 701



C 791

C 783

C 801

C 785

C 836

C 768

C 774



C 792

C 796

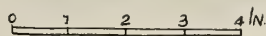
C 996

C 835

C 819







C 736.—KRATER FROM TAMASSOS, CYPRUS, WITH HUNTING SCENE; 9TH CENTURY B.C.





C 837.—OINOCHOE OF GRAECO-PHOENICIAN STYLE; ABOUT 600 B.C.







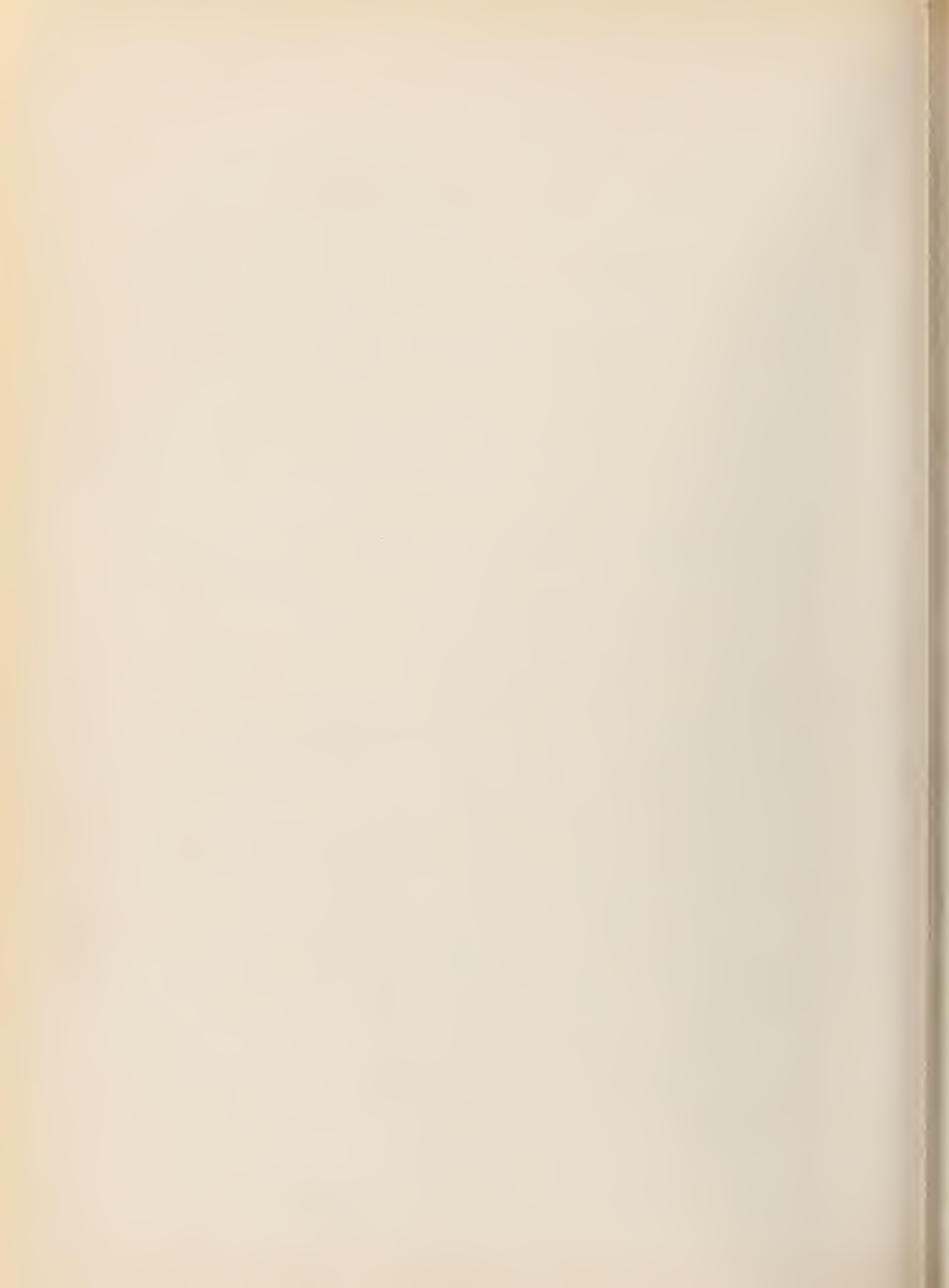
C 839.

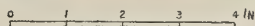


C 838.



VASES OF ORNATE STYLE FROM ACHNA, CYPRUS; ABOUT 600 B.C.





C 840.—AMPHORA OF ORNATE STYLE, FROM THE KARPAS, CYPRUS; ABOUT 600 B.C.







C 1032



C 776



C 843



C 954



C 875



C 1031



C 1036



C 867



C 997



C 842



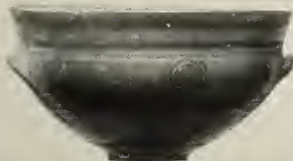
C 929



C 1034



C 903



C 910



C 915



C 1024



C 934



C 893



C 1040



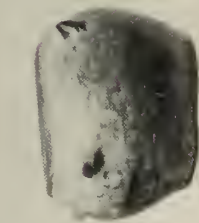
C 912



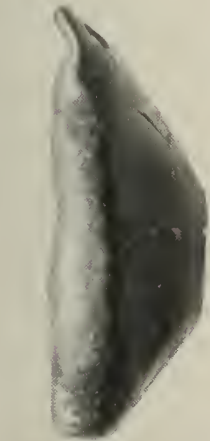
C 933

LATER GRAECO-PHOENICIAN POTTERY FROM CYPRUS; 600-400 B.C.





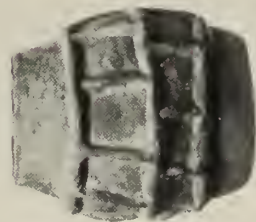
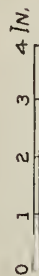
H 15



H 25



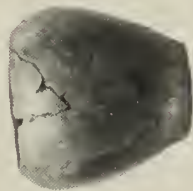
H 52



H 9



H 51



H 14



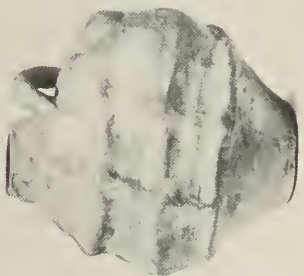
H 22



H 21



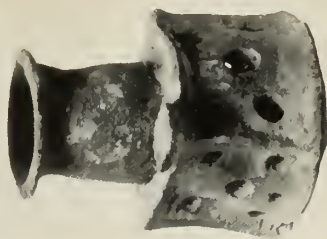
H 4



H 11



H 6



H 3

EARLY ITALIAN POTTERY FROM ALBANO LATIUM; ABOUT 900-700 B.C.

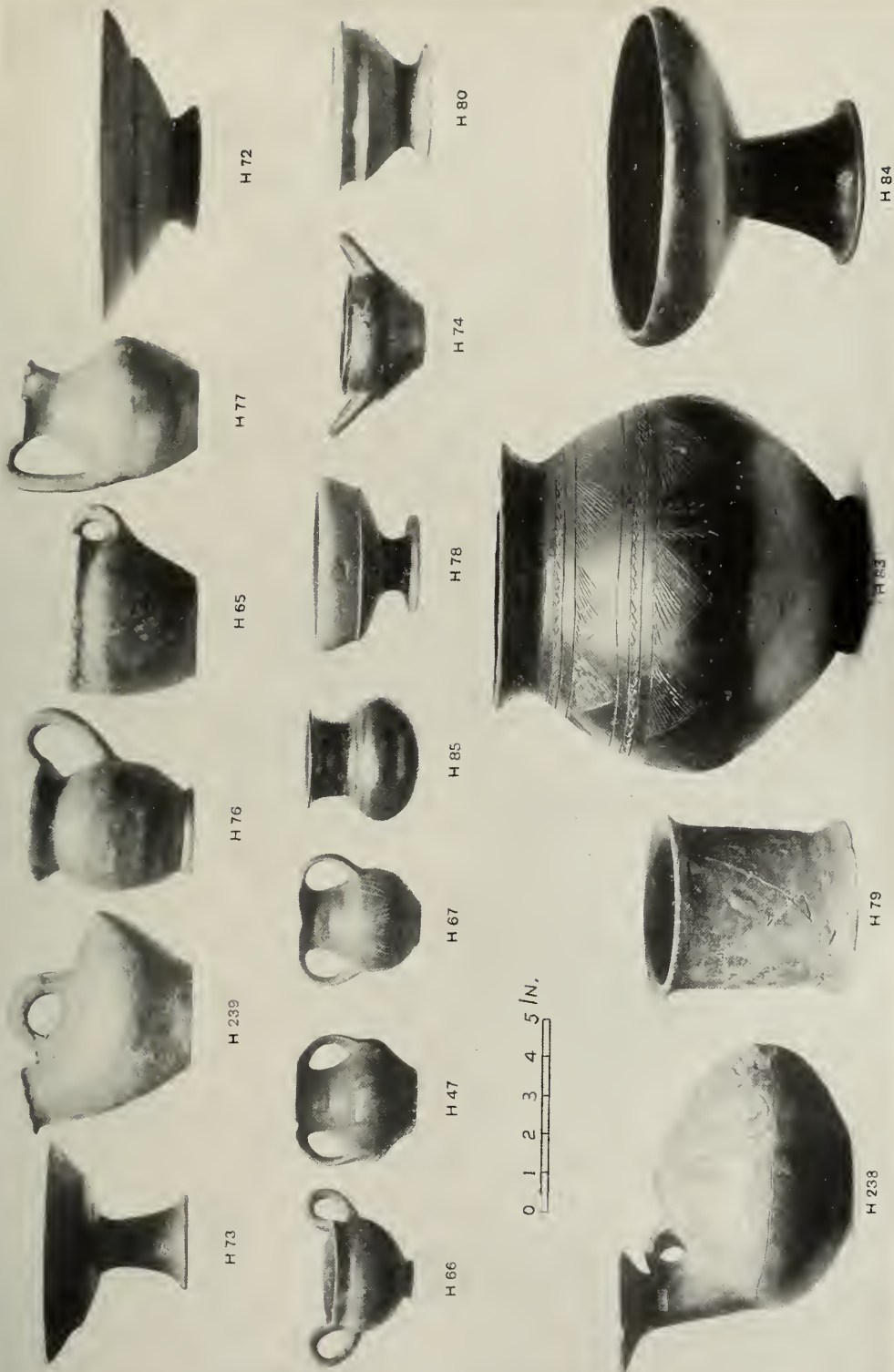






EARLY ITALIAN POTTERY; VILLANOVA PERIOD (900-700 B.C.).





EARLY ITALIAN POTTERY; 800-600 B.C.







H 92



H 97



H 94



H 109



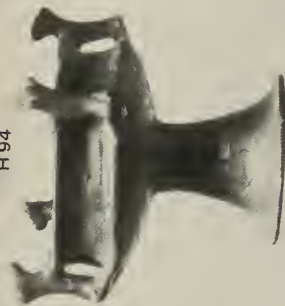
H 156



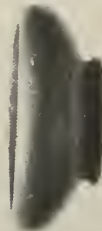
H 110



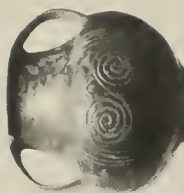
H 90



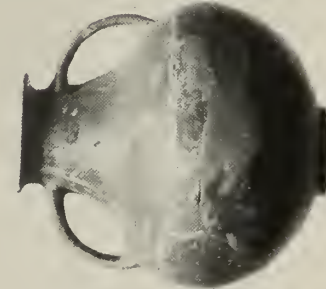
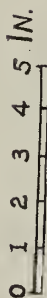
H 99



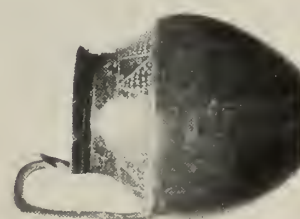
H 117



H 87



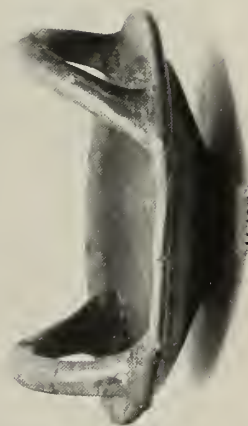
H 101



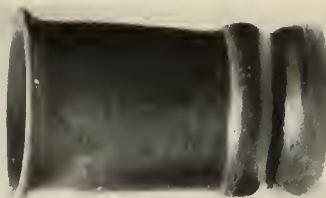
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H 102



H 127



H 128

EARLY ITALIAN POTTERY CHIEFLY FROM FALERII; 7TH CENTURY B.C.





H 157



H 118



H 138



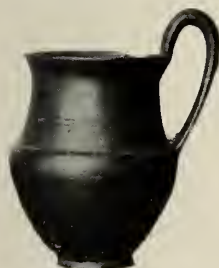
H 161



H 130



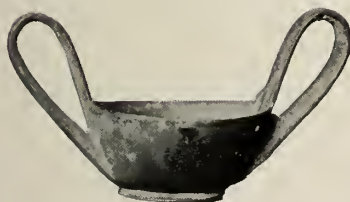
H 121



H 163



H 135



H 113



H 125



H 145

ETRUSCAN BUCCHERO WARE, UNDECORATED.







H 173



H 167



H 174



H 166



H 162



H 159



H 133



H 165



H 168



H 170



H 129



H 169

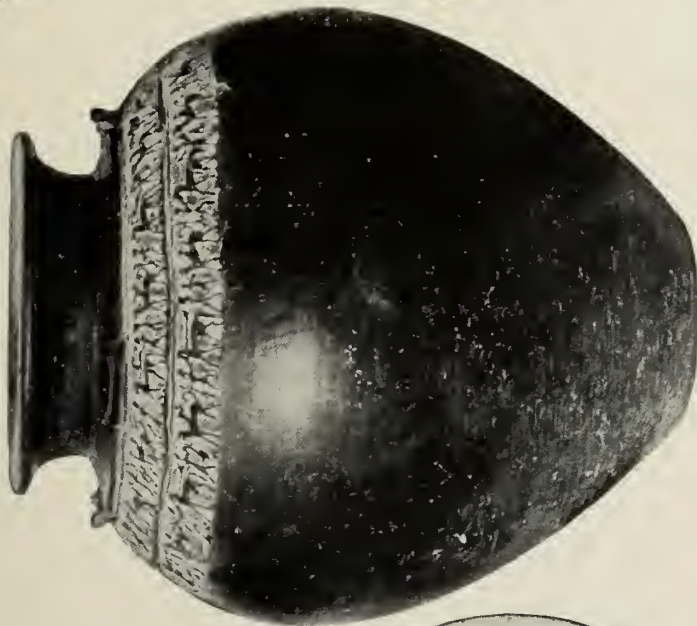




H 186



H 188



H 195



H 191



H 189

ETRUSCAN BUCCHERO WARE FRIEZES PRODUCED FROM CYLINDERS.







H 214



H 213



H 216



H 220



H 143



H 152



H 150



H 224



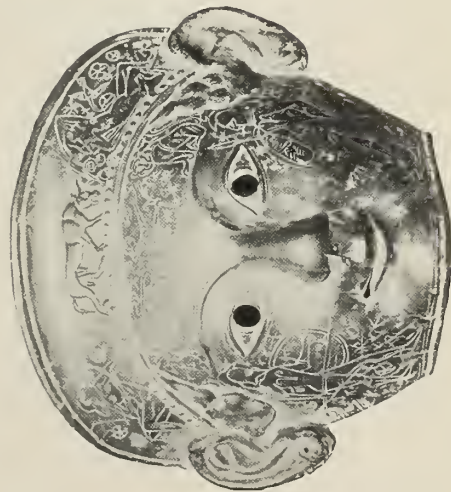
H 222

ETRUSCAN BUCCHERO WARES WITH VARIOUS FORMS OF DECORATION.





H 177



H 178



H 208

ETRUSCAN BUCCHERO WARES.



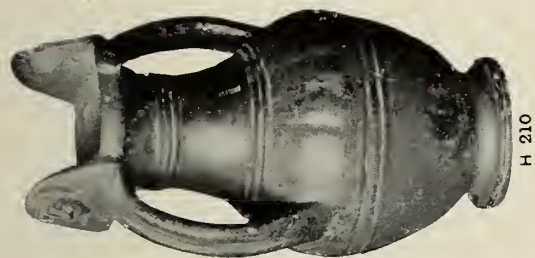
H 197



H 198



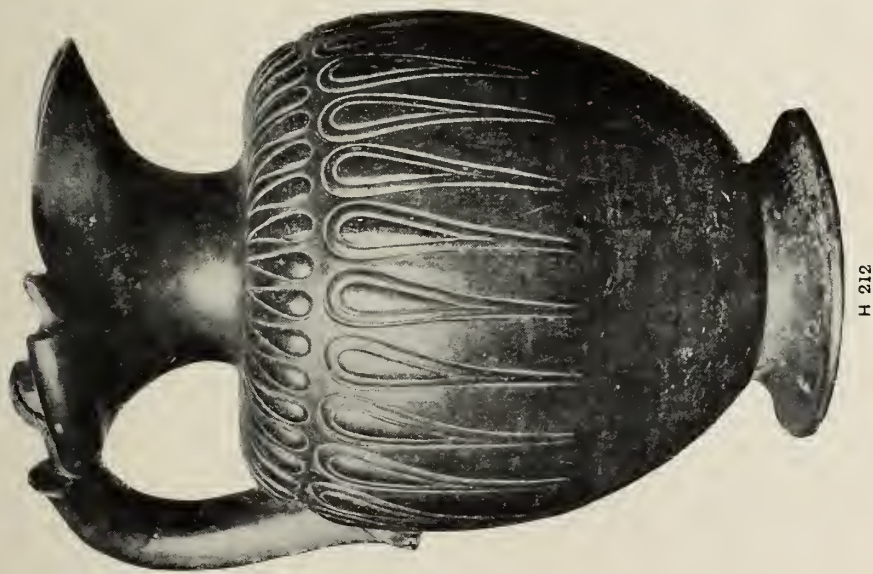




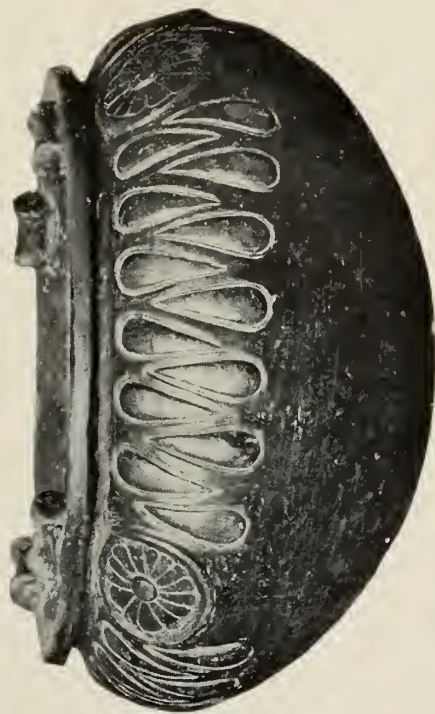
H 210



H 131



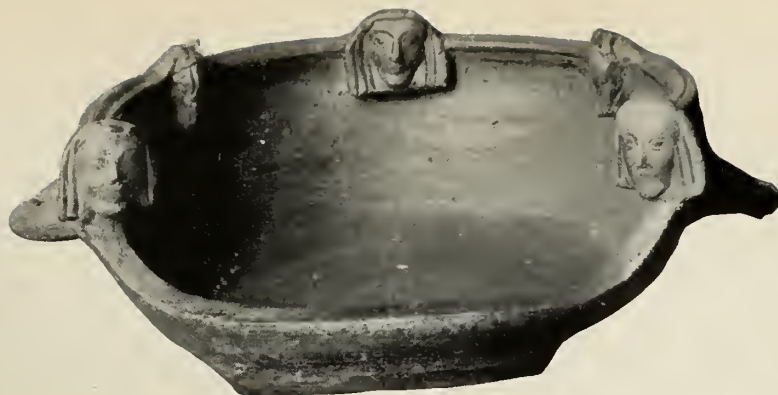
H 212



H 211

ETRUSCAN BUCCHERO WARES.





H 227



H 217



H 219



H 226

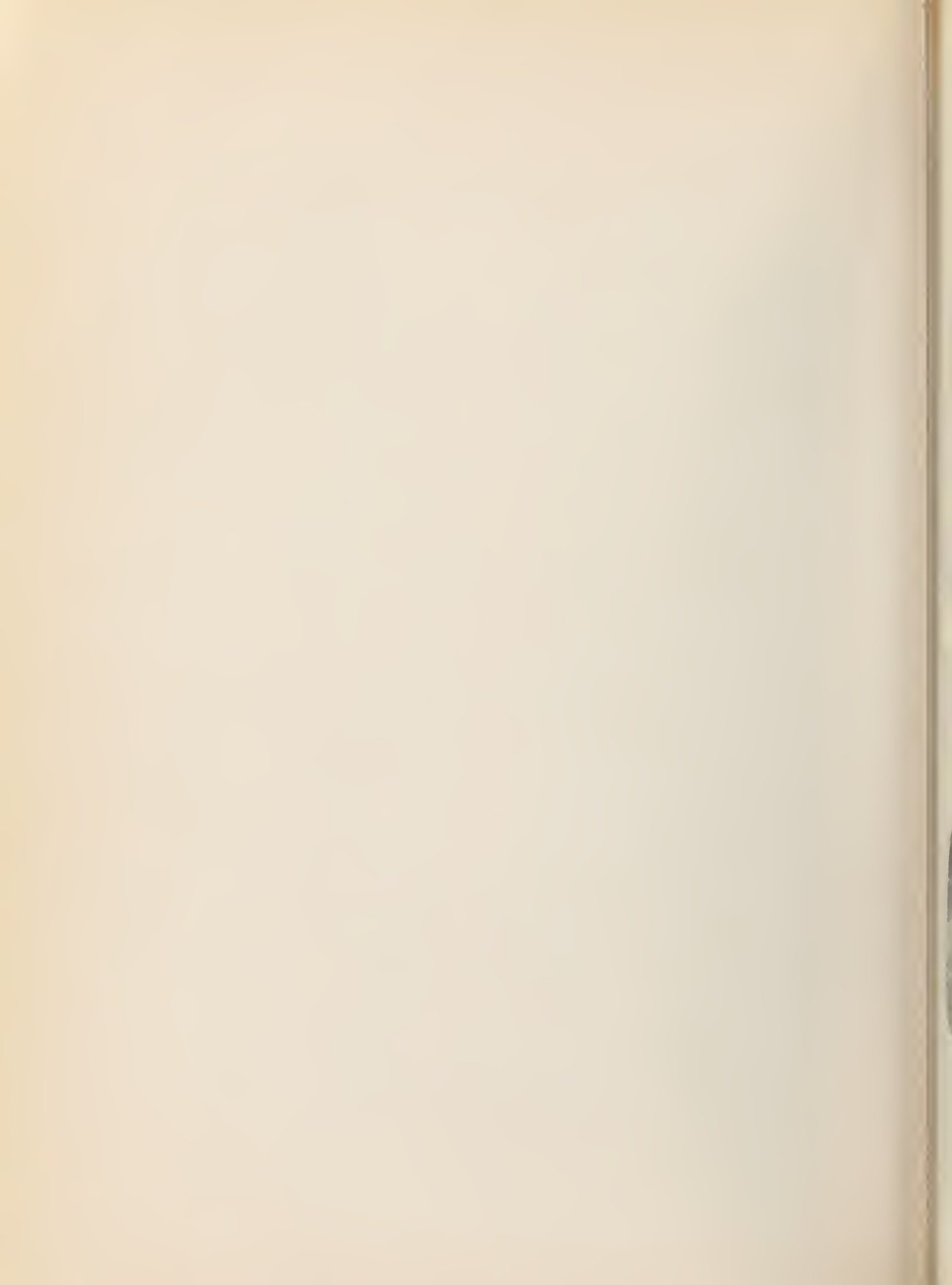
ETRUSCAN BUCCHERO WARES WITH MOULDED DECORATION.

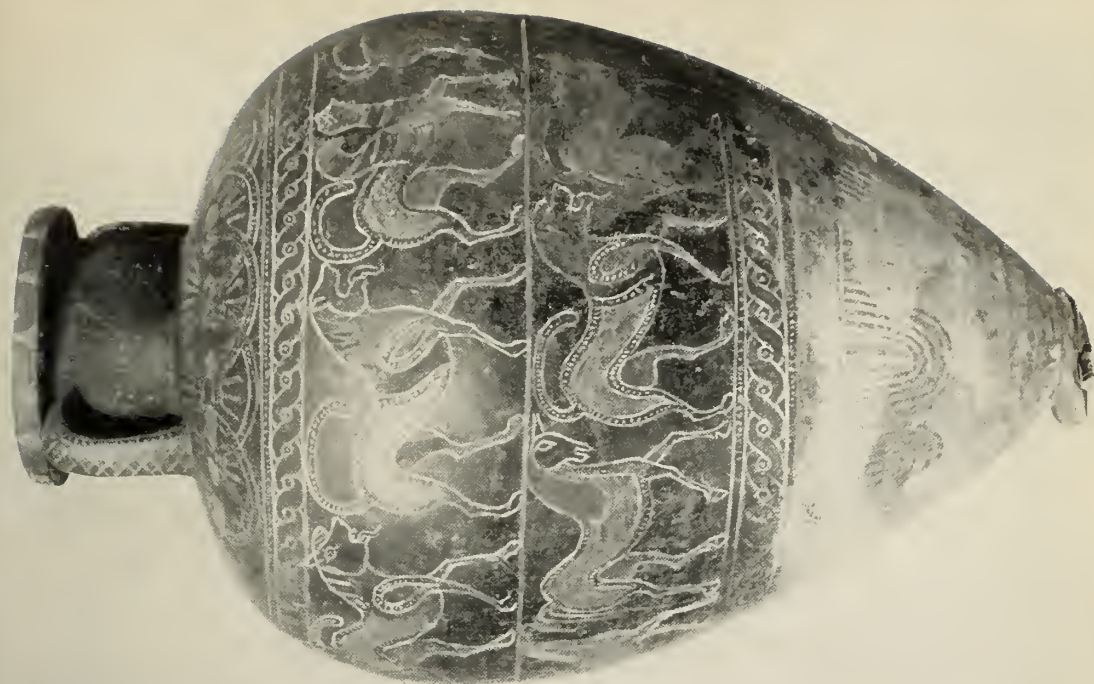






H 229.—BOWL FROM THE POLLEDRARA TOMB. VULCI; ABOUT 620 B.C.

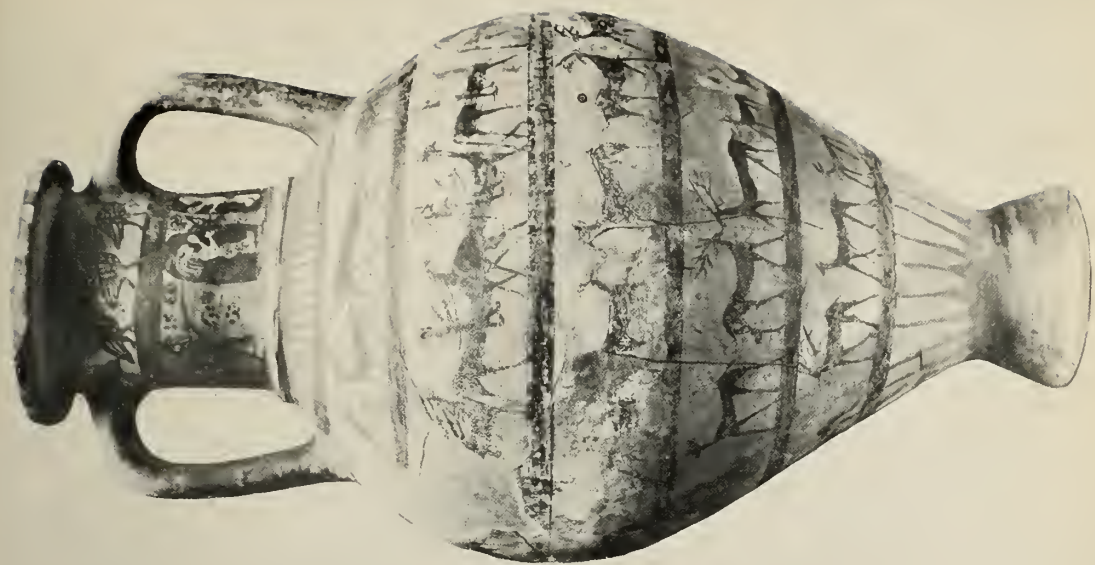




H 230.—ETRUSCAN AMPHORA FROM THE POLLEDRARA TOMB, VULCI.





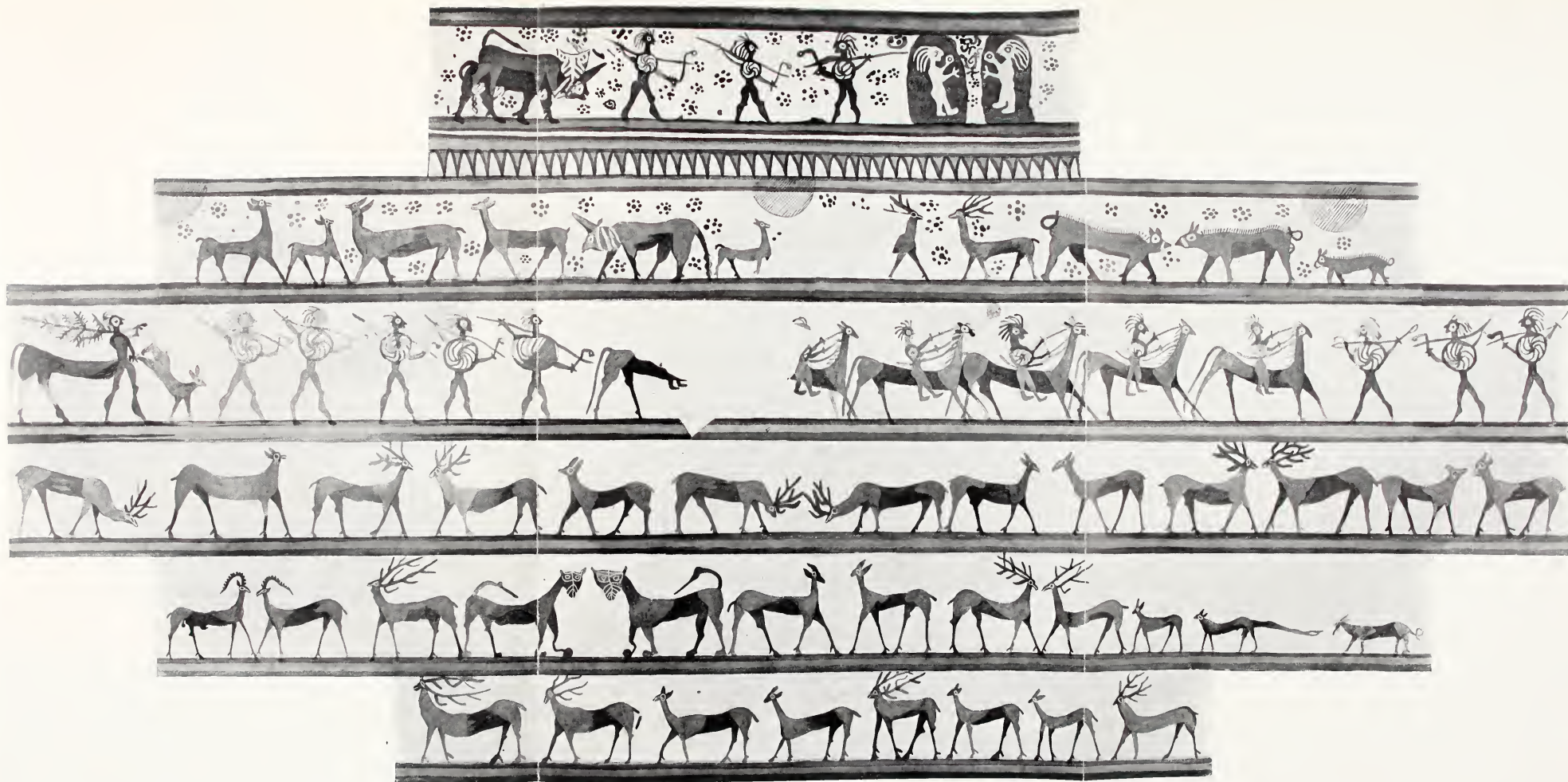


H 241.—ETRUSCAN AMPHORA FROM  
CIVITA VECCHIA.



H 230.—ETRUSCAN AMPHORA FROM THE  
POLLEDRARA TOMB, VULCI.





H 241.—AMPHORA FROM CIVITA VECCHIA: FRIEZES OF WARRIORS AND ANIMALS.

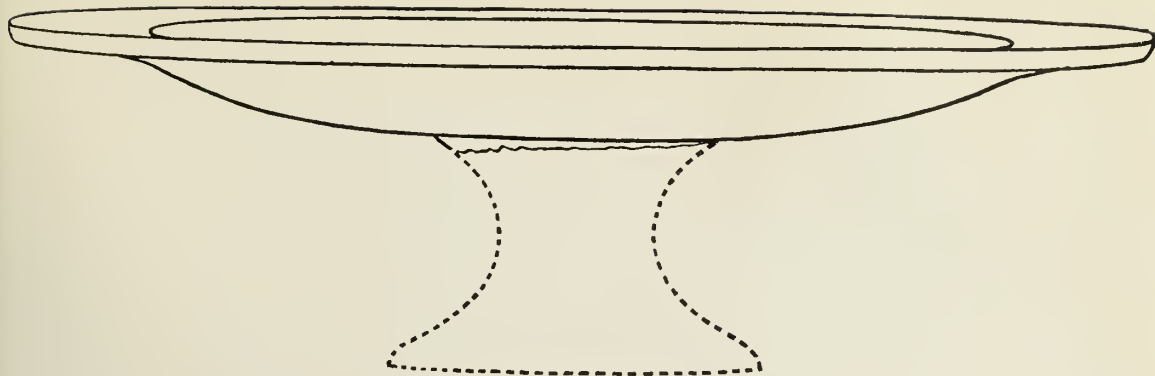






H 242.—ETRUSCAN PAINTED OINOCHOE.

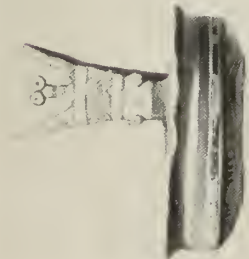




H 244.—ETRUSCAN PAINTED PINAX.





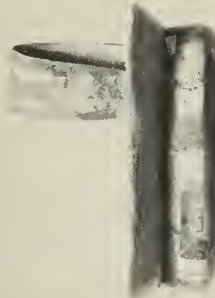
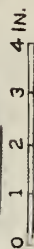


H 253



H 252

H 257



H 256



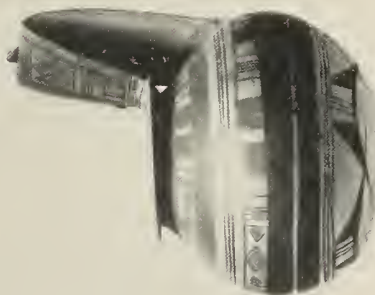
H 254



H 250



H 251



H 249



H 255



H 264

VASES OF DAUNIAN FABRIC; ABOUT 700-500 B.C.

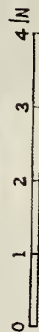




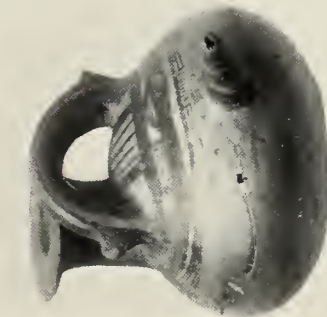
H 263



H 259



H 262



H 260



H 258



H 261

VASES OF DAUNIAN FABRIC; ABOUT 700-500 B.C.





## SHAPES OF VASES. I.



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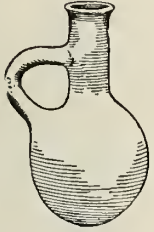
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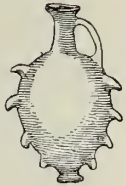
13



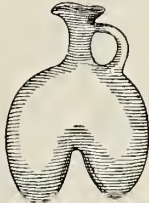
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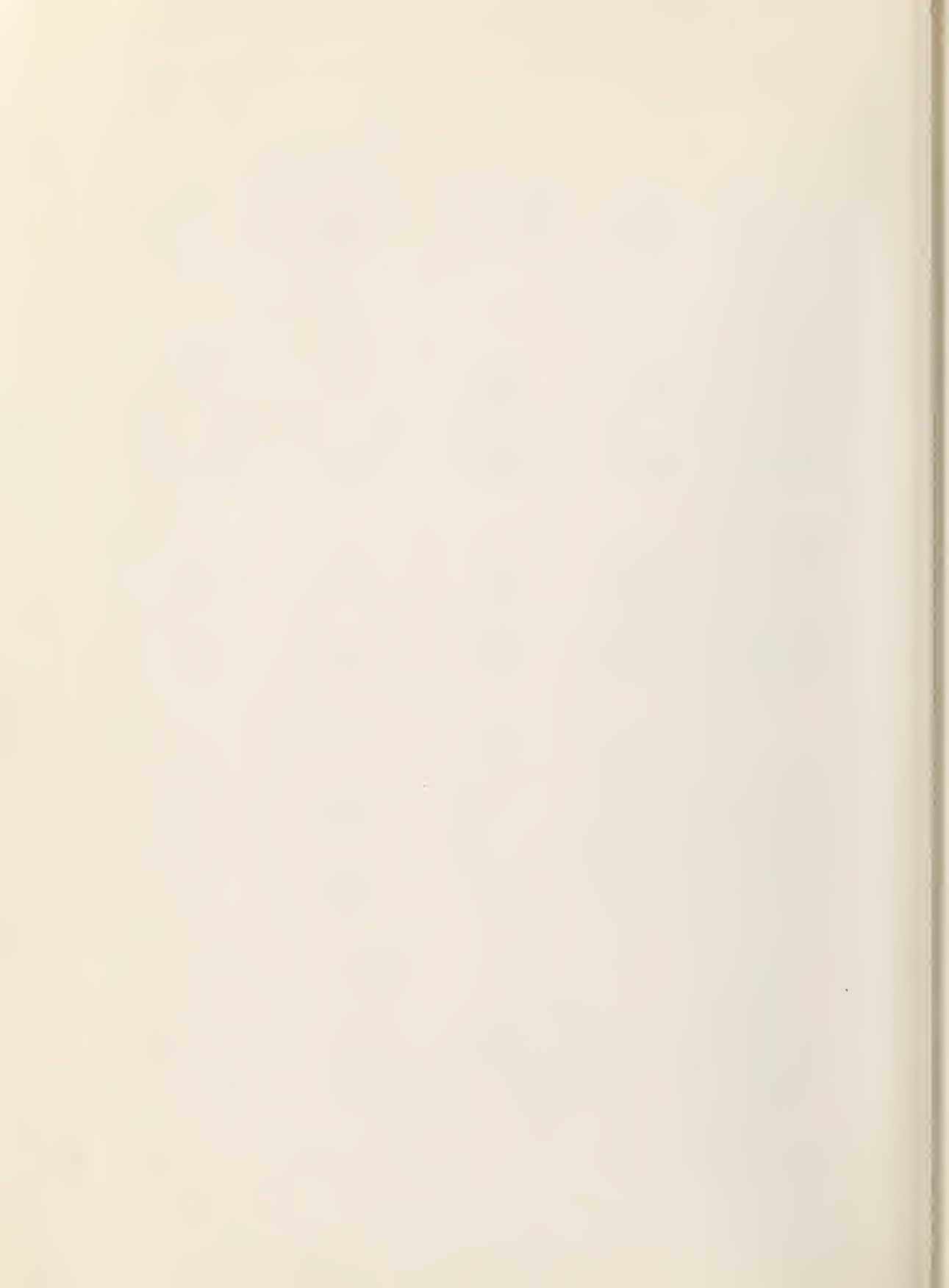


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BRONZE AGE.



SHAPES OF VASES. II.



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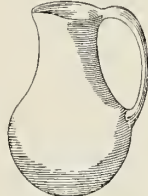
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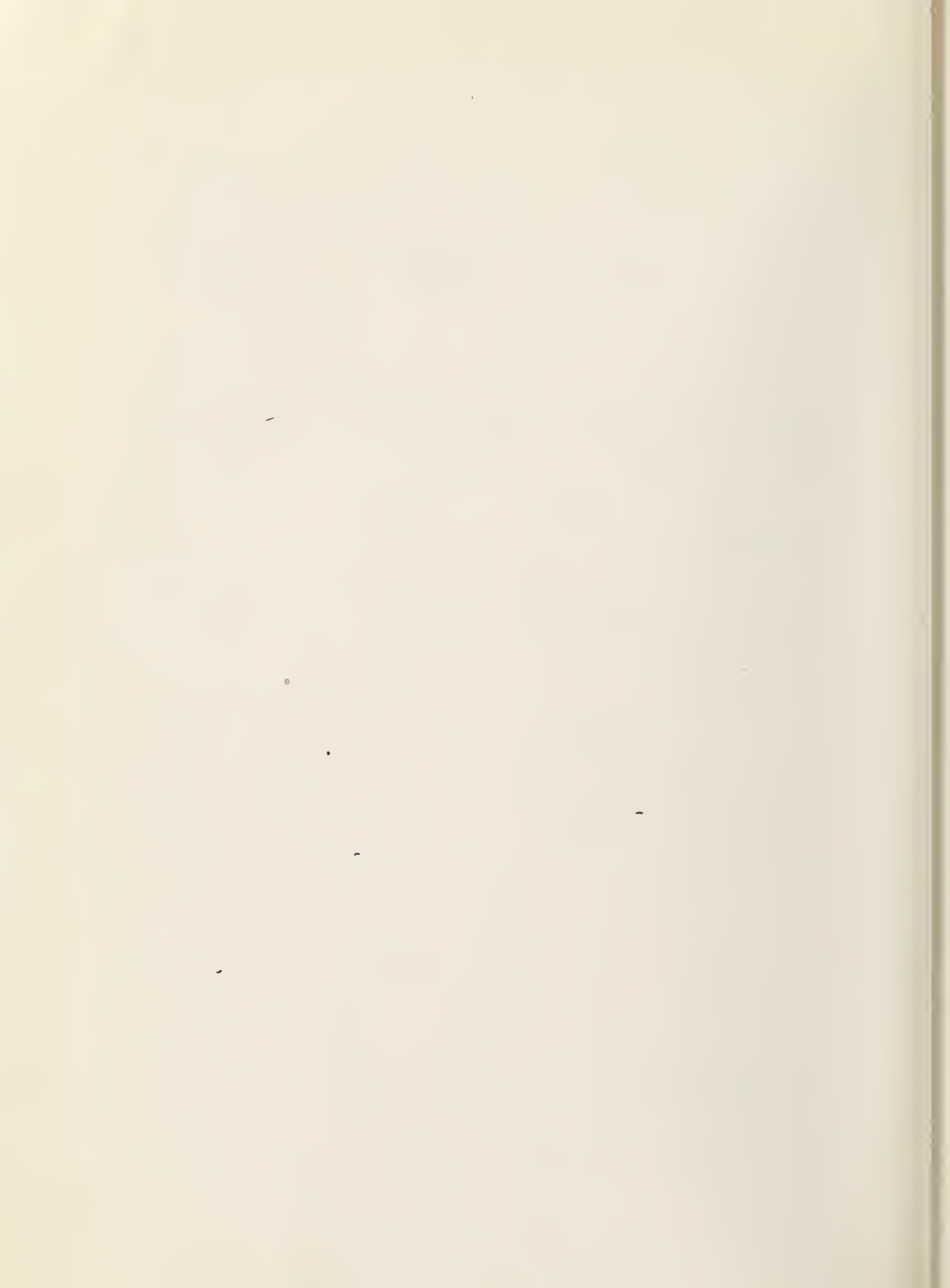


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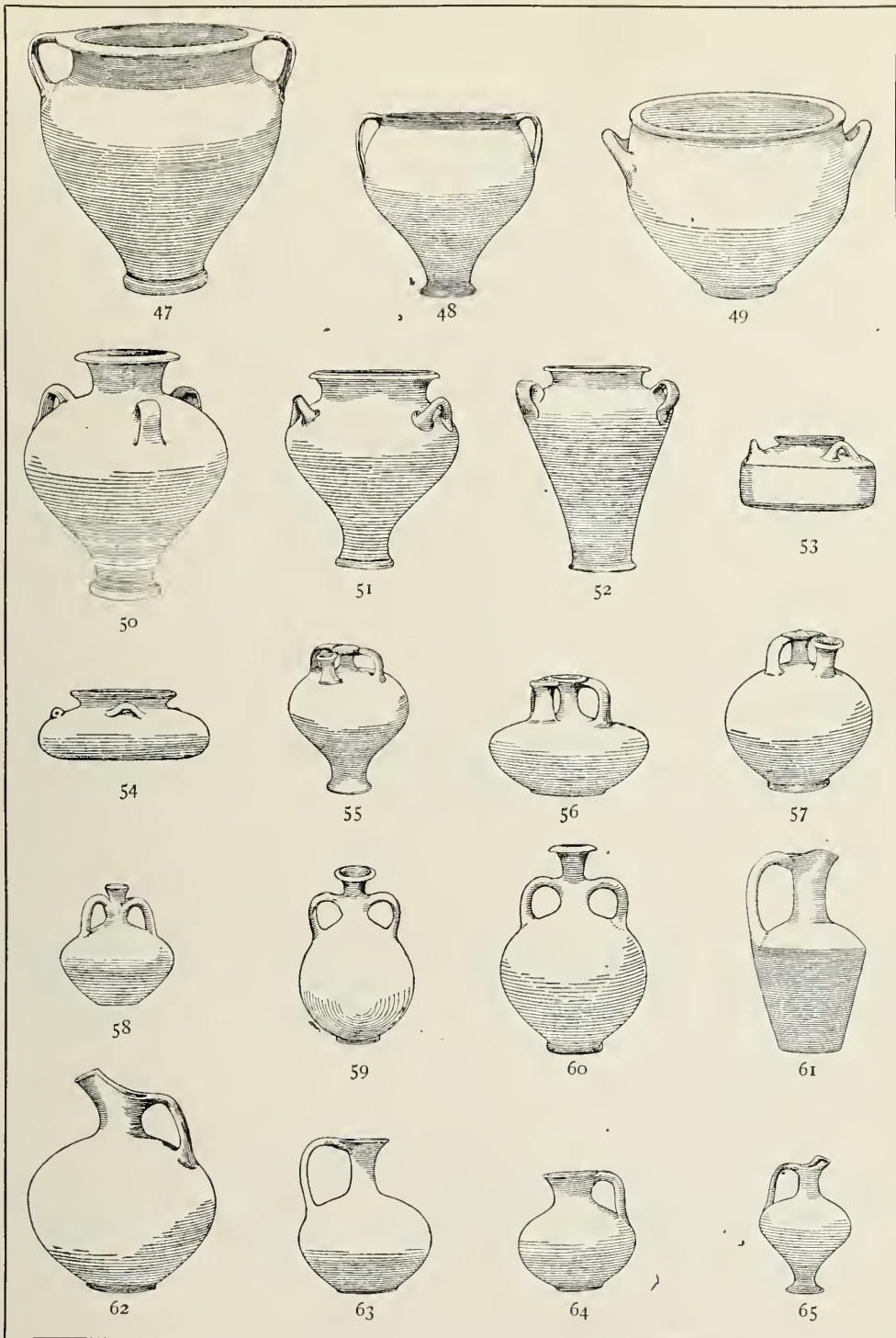


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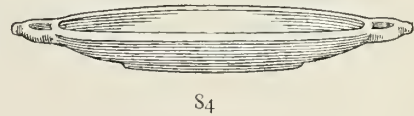
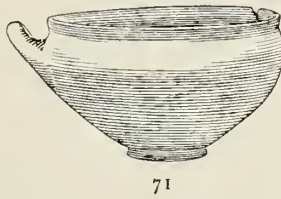
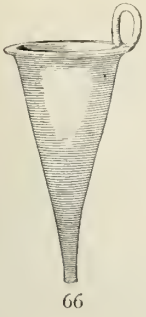
SHAPES OF VASES. III.



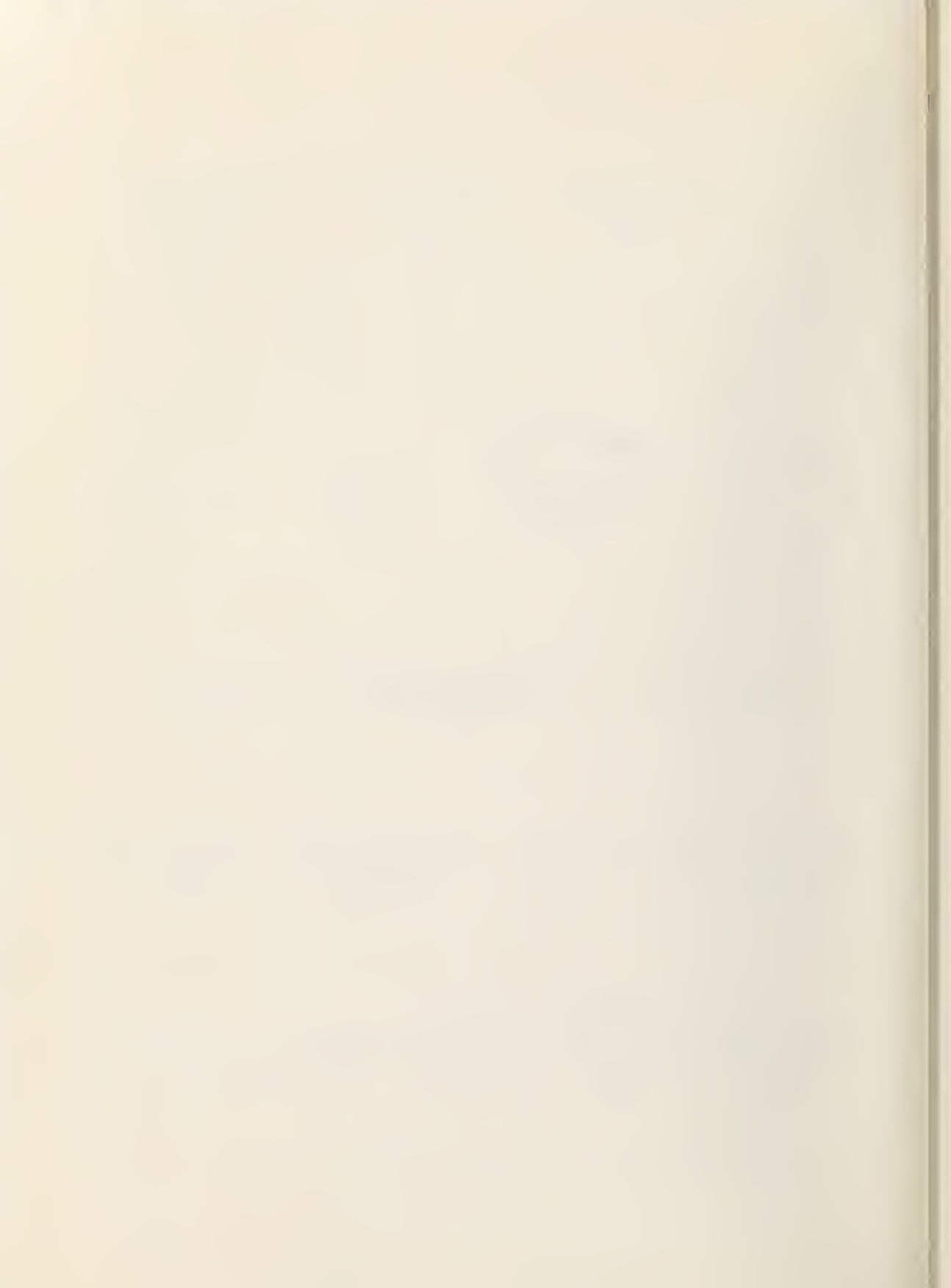
MYCENAEAN.



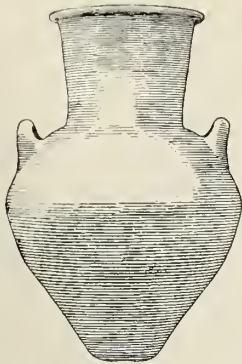
SHAPES OF VASES. IV.



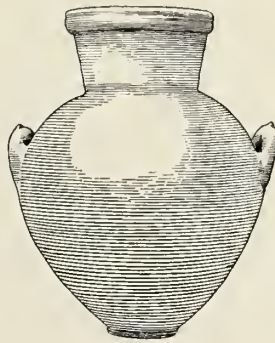




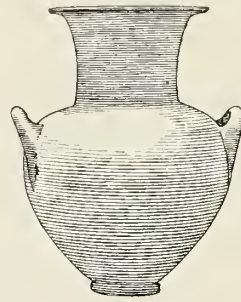
SHAPES OF VASES. V.



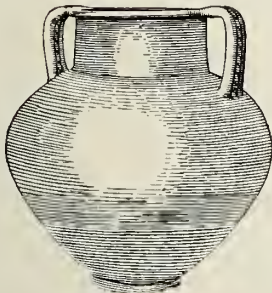
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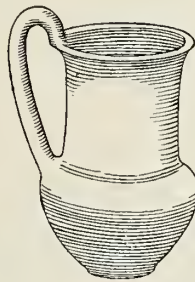
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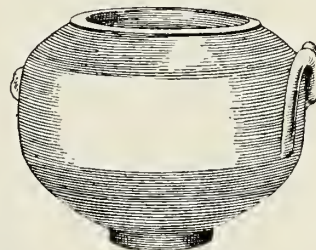
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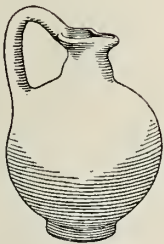
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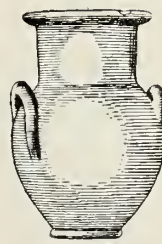
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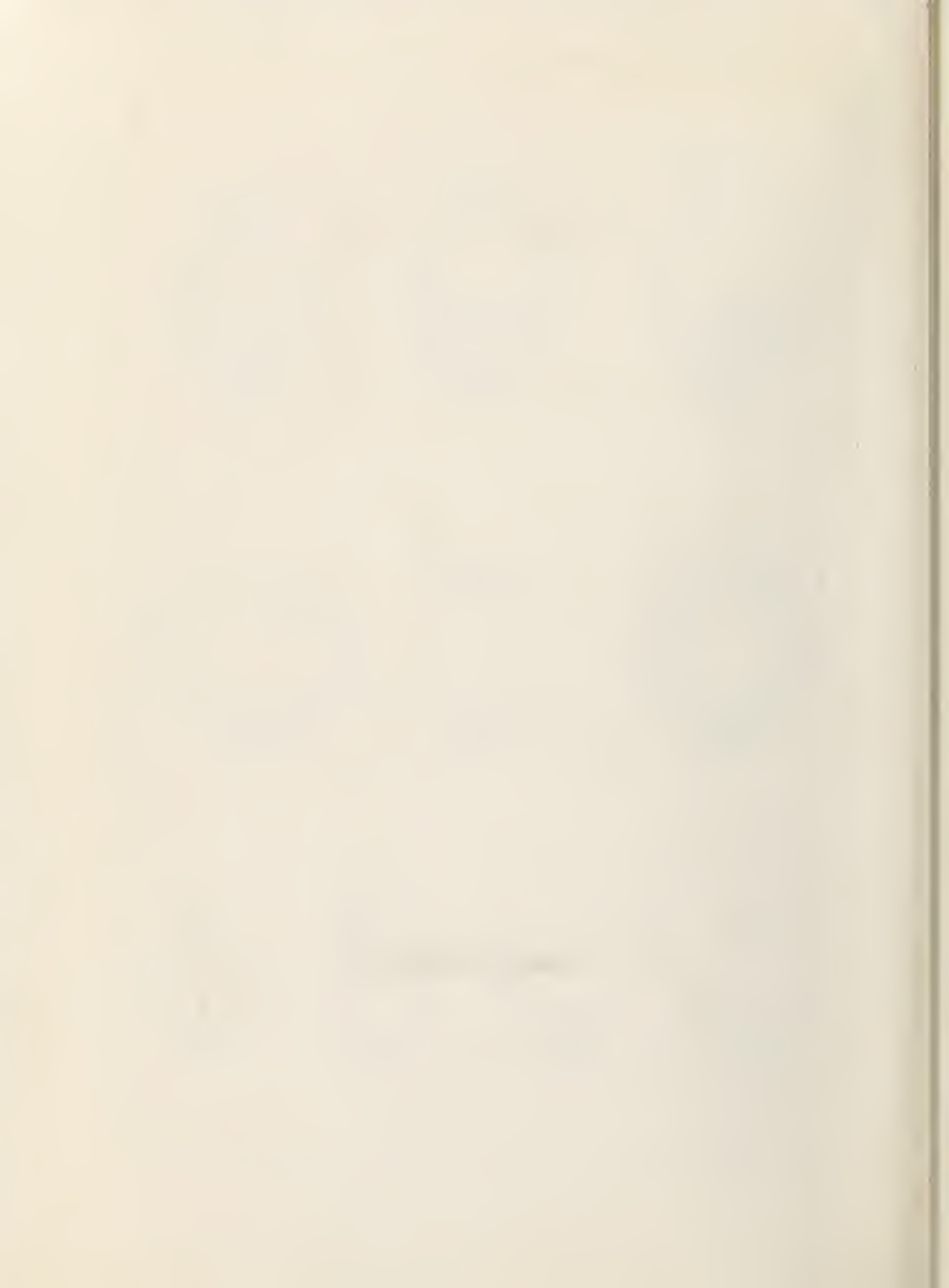
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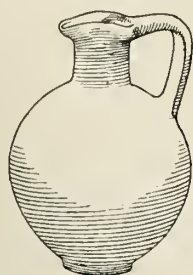
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SHAPES OF VASES. VI.



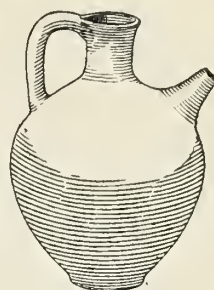
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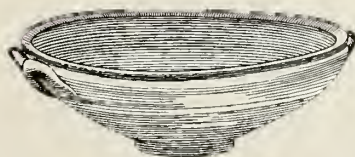
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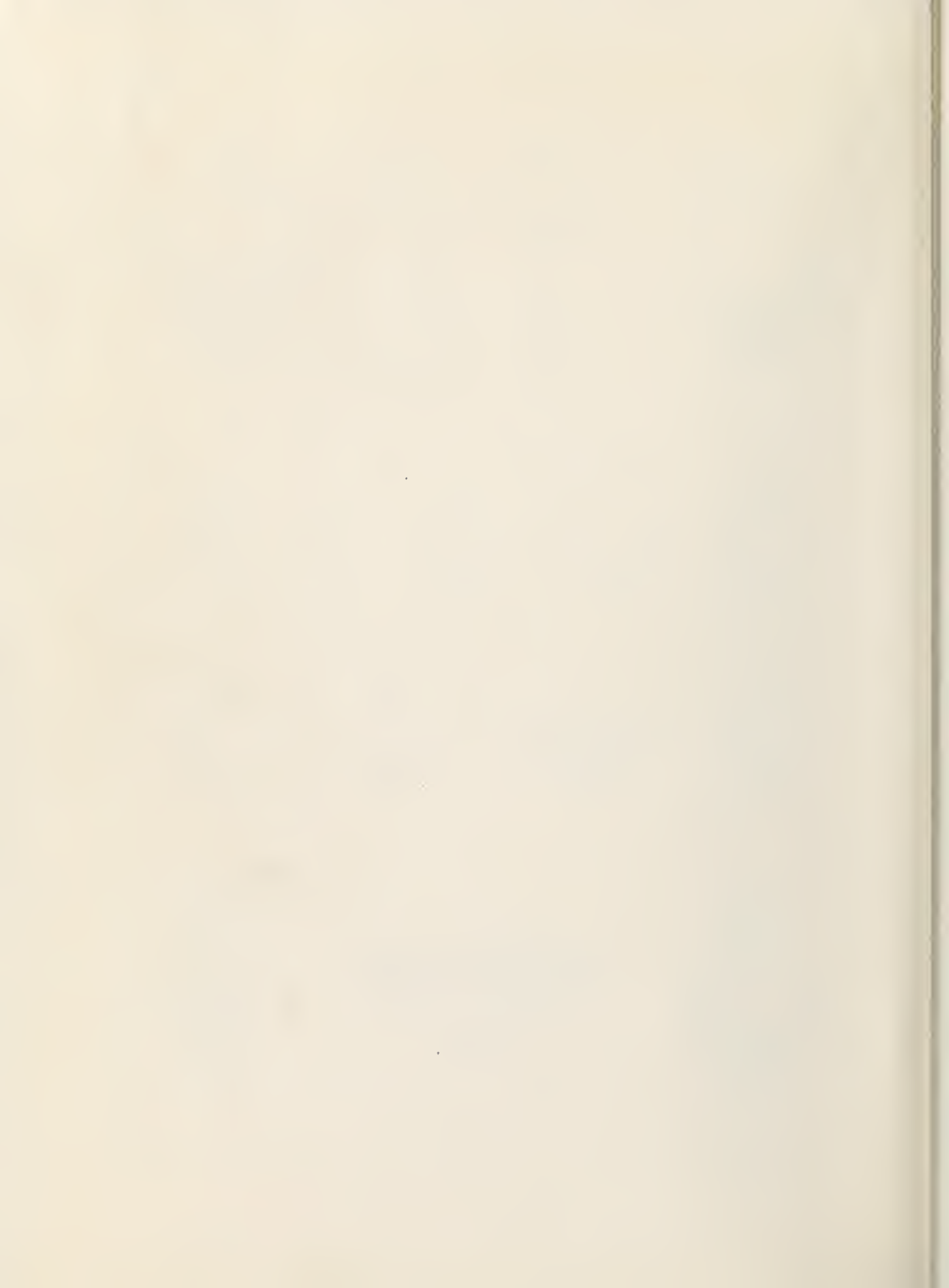


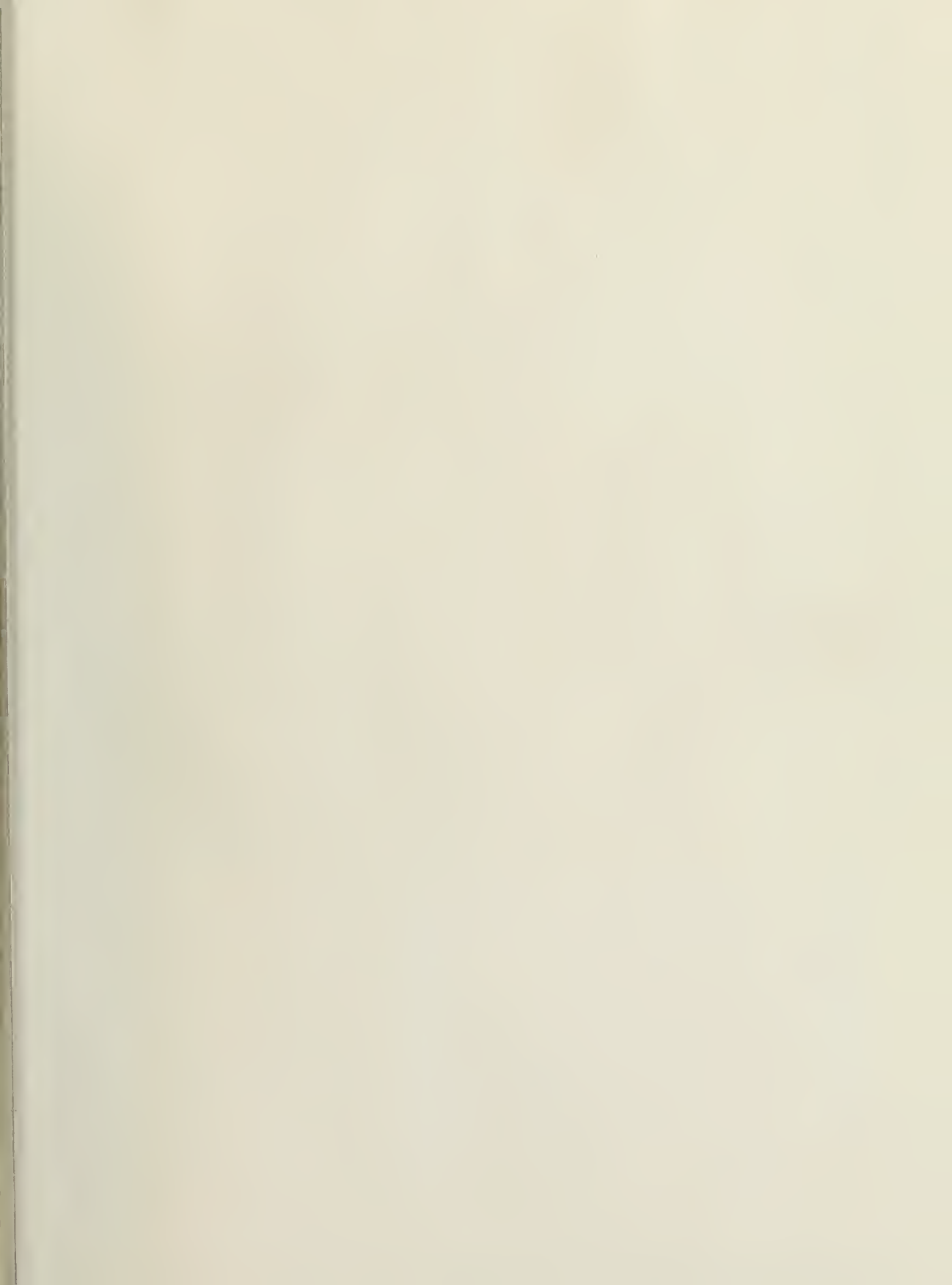
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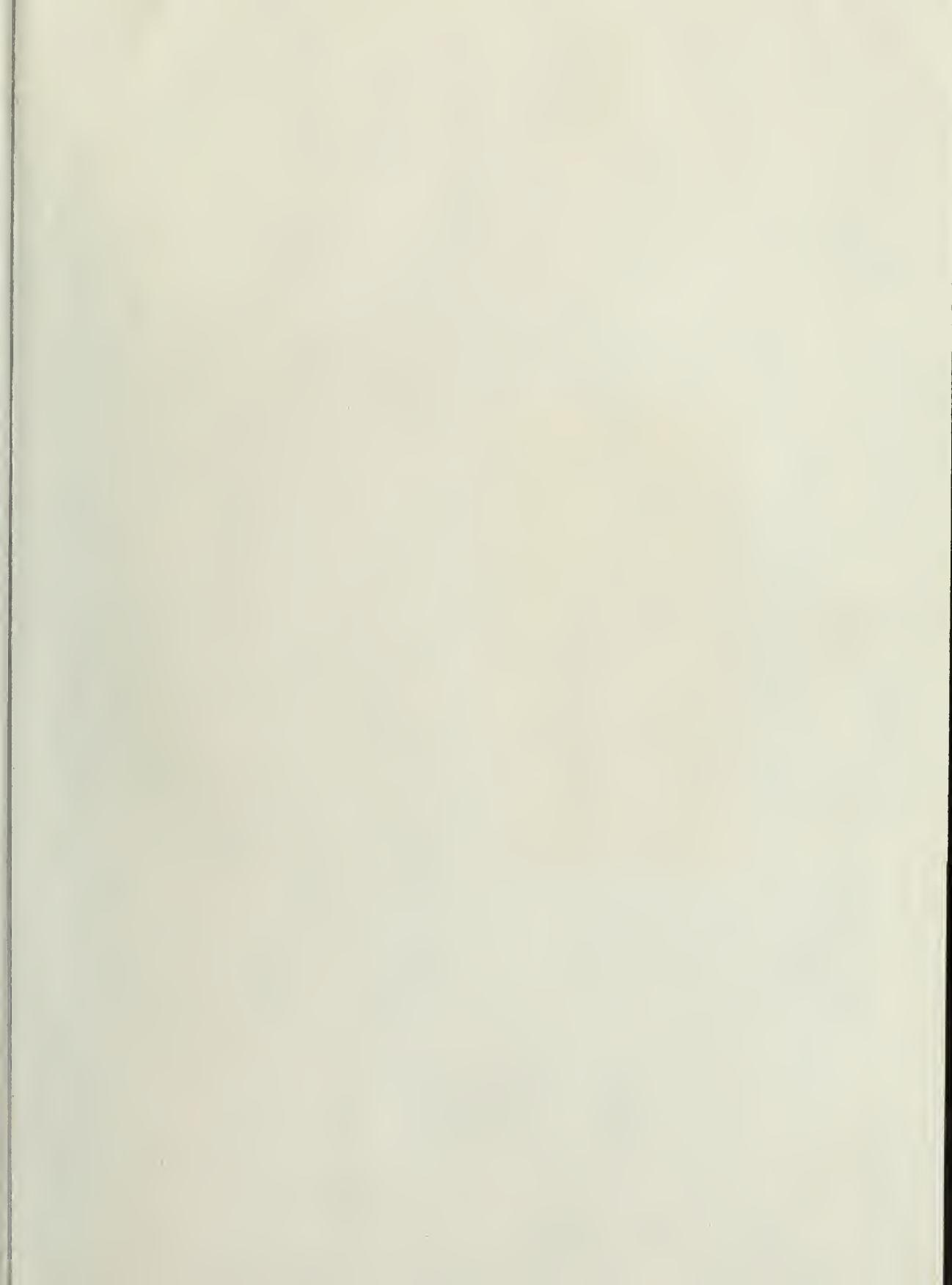
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